

THE CITY COLLEGE MESS

State wants SF to radically change priorities P12

OBAMA'S COMING

Find out where to protest his weed policy P14

REVOLUTIONARY!

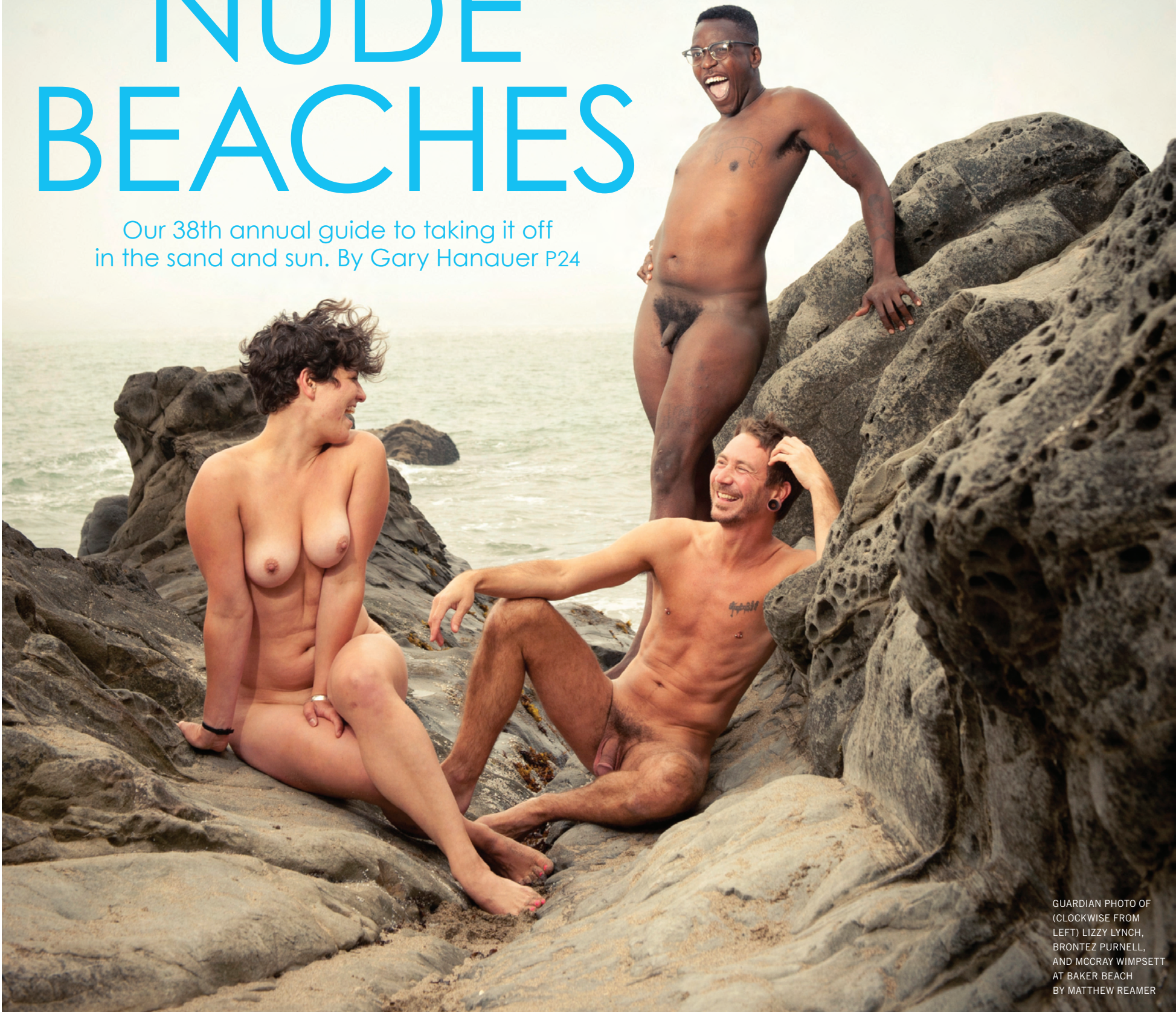
Thrillpeddlers' exquisitely trashy 'Marat/Sade' P29

GUARDIAN

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JULY 18 - 24, 2012 | VOL. 46, NO. 42 | FREE

NUDE BEACHES

Our 38th annual guide to taking it off
in the sand and sun. By Gary Hanauer P24



GUARDIAN PHOTO OF
(CLOCKWISE FROM
LEFT) LIZZY LYNCH,
BRONTEZ PURNELL,
AND MCCRAY WIMPSETT
AT BAKER BEACH
BY MATTHEW REAMER



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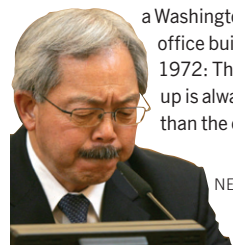
GUARDIAN INTELLIGENCE

What you need to know

PERJURY-GATE?

So if the Ethics Commission allows Sheriff Ross Mirkarimi to subpoena two witnesses who may have information that could cast doubt on the truth of Mayor Ed Lee's sworn testimony, what will those witnesses do? Both Sup. Christina Olague and developer Walter Wong are close to the mayor; both could devastate his case — and his political future — if they confirm second-hand accounts of his statements and actions. And we suspect both really, really don't want to be in this position.

If Lee told the truth all along, then Olague and Wong have nothing to worry about. If not, the only advice we can offer is the lesson the came out of a third-rate burglary at a Washington DC office building in 1972: The cover-up is always worse than the crime.



SF NEWSPAPER CO. FILE PHOTO



GETTY IMAGES FILE PHOTO

FRACK YOU

State Sen. Fran Pavley (D-Agoura Hills) started wondering last year how much hydrofracking — the process of using toxic chemicals under pressure to open new subterranean oil and gas deposits — was going on in California. So she asked the state's Division of Oil, Gas and Geothermal Resources for information. The response, just reported by the LA Times:

"The Division is unable to identify where and how often hydraulic fracturing occurs within the state."

Nobody knows, nobody's watching — and there are no regulations. Go team.

IF I RAN THE SHOW

WHAT IF FRONT-LINE ACTIVISTS WERE RUNNING SAN FRANCISCO?

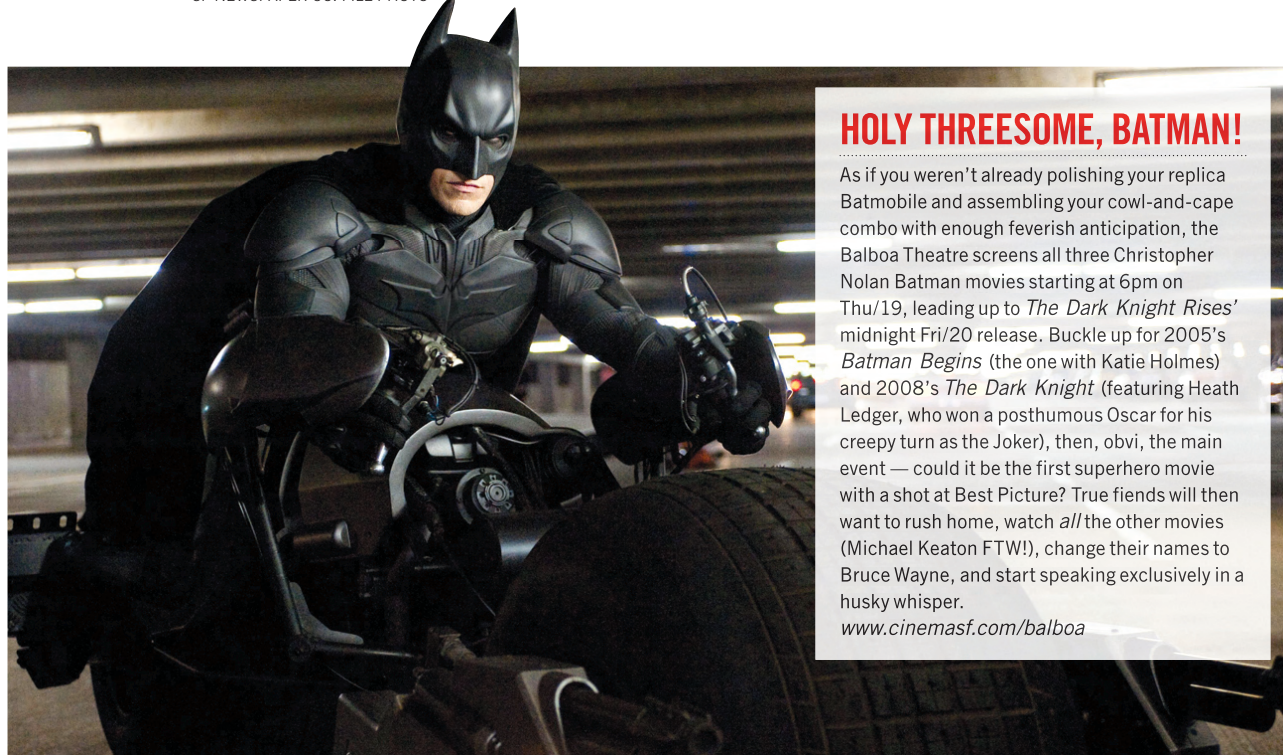
BY AARON PESKIN

If (God forbid) I was Director of City Planning, I would strongly emphasize the department's fundamental duty to care for San Francisco and our archipelago of unique, diverse neighborhoods.

I would stress adherence to the city's carefully crafted General Plan, which is designed to protect and enhance the quality of life for poor and rich alike, and immediately abandon the current "anything goes" policy for the class of politically-connected developers that dominate the Planning Department and Mayor's Office today. I would insist on strong urban design over the value-engineered, bland monstrosities that are rubber stamped time and again. And I would shut the door on the rash of spot-zoned height increases that are routinely supported by the current Planning Department administration.



SF NEWSPAPER CO. FILE PHOTO



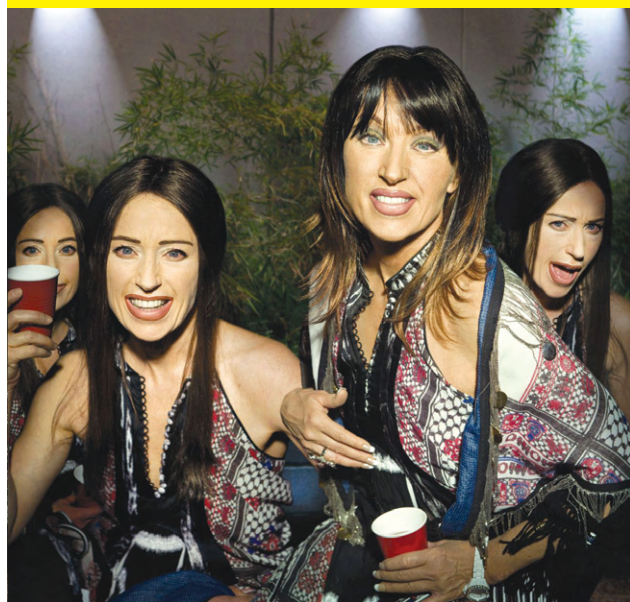
HOLY THREESOME, BATMAN!

As if you weren't already polishing your replica Batmobile and assembling your cowl-and-cape combo with enough feverish anticipation, the Balboa Theatre screens all three Christopher Nolan Batman movies starting at 6pm on Thu/19, leading up to *The Dark Knight Rises'* midnight Fri/20 release. Buckle up for 2005's *Batman Begins* (the one with Katie Holmes) and 2008's *The Dark Knight* (featuring Heath Ledger, who won a posthumous Oscar for his creepy turn as the Joker), then, obvi, the main event — could it be the first superhero movie with a shot at Best Picture? True fiends will then want to rush home, watch *all* the other movies (Michael Keaton FTW!), change their names to Bruce Wayne, and start speaking exclusively in a husky whisper.

www.cinemasf.com/balboa

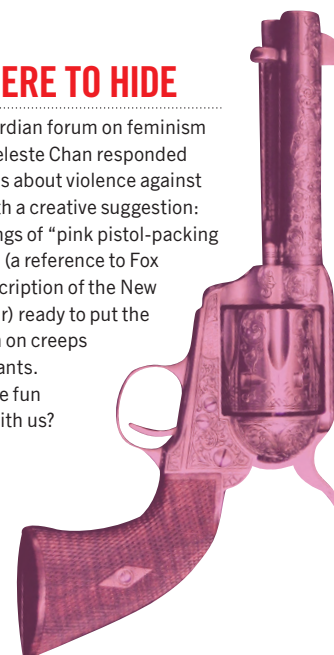
HOT TICKET

SF MOMA's retrospective of photographer Cindy Sherman is causing a sensation with its satirical (and more!) looks at contemporary life www.sfmoma.org



NOWHERE TO HIDE

At our Guardian forum on feminism July 11, Celeste Chan responded to concerns about violence against women with a creative suggestion: Roving gangs of "pink pistol-packing feminists" (a reference to Fox News' description of the New Jersey Four) ready to put the beat-down on creeps and assailants. Sounds like fun — who's with us?



CAFFEINE ARTS

Get your farm: table coffee with a side of community arts at Trailhead (1100 Market, SF), the new pop-up cafe collaboration — part of Mid-Market's A Temporary Offering compound (www.atemporaryoffering.com) — between the TL eatery and the Luggage Gallery. The gallery is curating art in tiny wedge space, as well as selling seedlings from the Tenderloin National Forest. If you're lucky, you'll get to sip your mocha while watching youth sewing lessons conducted by Holy Stitch (www.juliandash.com), which has set up a mini-workshop by Trailhead's plate glass windows.



POLITICAL ALERTS

THURSDAY 18

IRREPRESSIBLE VOICES

The Starry Plough Pub, 3101 Shattuck, Berk; www.occupyoakland.org. 8pm, \$5-20 suggested donation. The Occupy Oakland anti-repression committee has worked tirelessly to support and help free those jailed and imprisoned after arrests at Occupy Oakland actions. And there have been many. The committee does practically daily jail solidarity. Join members for a benefit concert featuring Mad Noise, the 21st Century, and Kent Decide.

SATURDAY 21

BIKING MARKET STREET

2nd floor Atrium, SFMTA office, 1 South Van Ness, SF; kit@sfbike.org. 10am-12:30pm, free. As the city plans to rebuild Market Street, the San Francisco Bicycle Coalition organizes to advocate that it be as bike-friendly as possible. If you've got opinions on how the bike lanes on Market Street should look (separated from the bus lanes? Raised barriers?) Speak your voice at this workshop held by the city.

MONDAY 23

ASIAN AMERICANS, IMMIGRANT ENFORCEMENT, AND SB 1070

Asian Law Caucus, 55 Columbus Ave, SF; www.asianlawcaucus.org. 12-1:30pm, free. Anoop Prasad, the Asian Law Caucus's immigrant's rights staff attorney, will present on the effect current harsh immigration laws have, particularly on Asian Americans. Although discussions generally focus on racism against Latinos in immigration enforcement, Asians and Pacific Islanders are also affected.

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Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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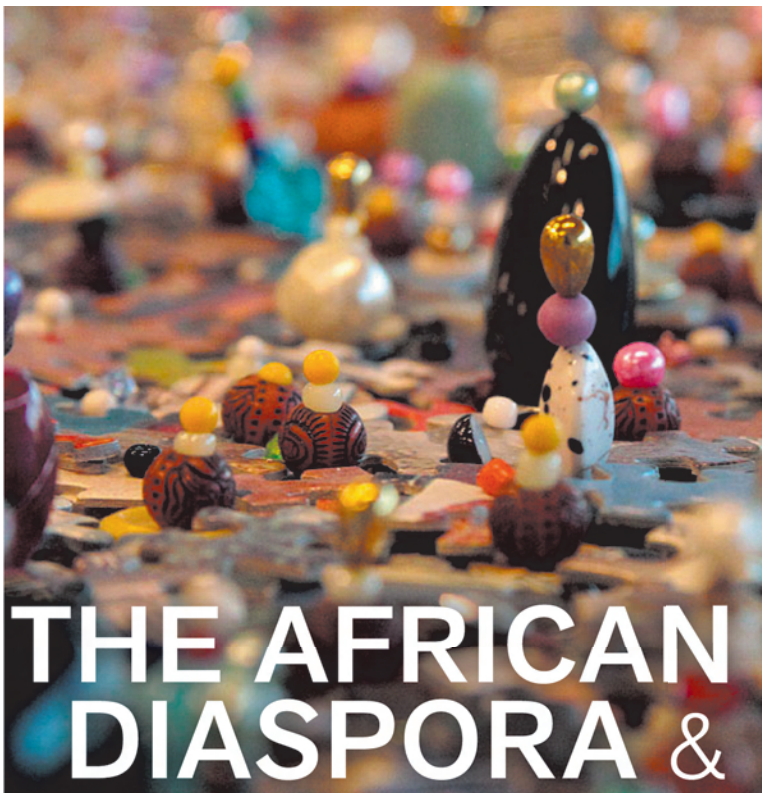


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THE FASHION WORLD OF
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FROM THE SIDEWALK TO THE CATWALK

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**FRIDAY, JULY 20
5 – 8:45 PM**

- Focus on Africa, featuring traditional African Manding music with song and dance by Sunugal West African Ensemble
- Artist demonstration by Artist-in-Residence alumnus Ramekon O'Arwisters
- Hands-on art making for everyone.

Koret Auditorium | 7:00 p.m.

Special Lecture: "Love Letters" by Artist Fellow collaborator C. Derrick Jones of aerial/dance company Catch Me Bird honoring his great uncle Aaron Douglas, a pioneer of the Harlem Renaissance.

ADDITIONAL OFFERINGS (FEES APPLY):

- GALLERIES, DINING & COCKTAILS, DOCENT TOUR

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Photo by Adrian Arias



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THIS WEEK AT

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ON THE BLOGS

POLITICS

Developer of 8 Washington hires a crew to block signature gatherers that want his project put to a public vote

Matt Gonzalez and Steven Hill on why ranked choice voting is the go for progressives

Morning Muni shutdown commemorates death of youth on public transportation

NOISE

Shred, snarl, waggle fingers: Live shots from the US Air Guitar SF Regionals

Allen David does High Sierra Music Festival, and lives to share his photos

Heads Up: we recommend a variety of puckish gatherings including the Phono Del Sol Music and Food Festival, Summer Soul Friday Night, and Cal Academy of Science

PIXEL VISION

Appetite: Bar talent and rare bourbon barrels on 16th Street

Brave New Voices is this weekend — meet the youth spoken word artists who are representing our city

An interview with poster legend Chuck Sperry about the new Occupy art exhibit at YBCA

SEX SF

Check out Kelly Lovemonster's interviews with the sex-positive community — porn stars, sex activists, and visionaries

THIS MODERN WORLD

REPUBLICAN JU-JITSU

THEY LONG AGO MASTERED THE ART OF TURNING A RIVAL'S STRENGTH INTO A WEAKNESS.

I AM NOT GOING TO EXPLOIT, FOR POLITICAL PURPOSES, MY OPPONENT'S LACK OF EARLY-STAGE ALZHEIMER'S!



BUT--AS WITH SO MANY THINGS-- THEIR CURRENT NOMINEE CAN'T QUITE SEEM TO GET THE HANG OF IT--

MITT ROMNEY OUTSOURCED AMERICAN JOBS DURING HIS TENURE AT BAIN CAPITAL!

BARACK OBAMA OUTSOURCED AMERICAN JOBS DURING HIS TENURE AT BAIN CAPITAL!



IN 2004, THE BUSH CAMPAIGN NEUTRALIZED JOHN KERRY'S WAR RECORD WITH BREATHTAKING CHUTZPAH.

HA HA HA! JOHN KERRY GOT A "PURPLE HEART" IN "VIETNAM"!

OH, THE POOR WIDDLE BABY! DID HE STUB HIS TOE OR SOMETHING?



--OPTING INSTEAD FOR THE MORE STRAIGHTFORWARD "I'M RUBBER, YOU'RE GLUE" STRATEGY.

MY OPPONENT NEEDS TO RELEASE HIS TAX RECORDS--AND CLARIFY EXACTLY WHEN HE LEFT BAIN!

MY OPPONENT NEEDS TO RELEASE HIS TAX RECORDS--AND CLARIFY WHEN HE LEFT BAIN!



by TOM TOMORROW

AND AFTER THE MOST INARTICULATE PRESIDENT IN AMERICAN HISTORY LEFT OFFICE, REPUBLICANS TRIED TO MAKE TELEPROMPTERS AN ISSUE FOR HIS SUCCESSOR.

DO YOU MEAN TO TELL ME THAT OBAMA IS JUST READING THOSE WORDS HE SAYS OFF OF SOME SORT OF SCREEN?

I AM SHOCKED TO LEARN OF THIS DECEPTIVE TECHNIQUE WHICH NO OTHER POLITICIAN HAS EVER UTILIZED!



HOW FAR HE'LL GO WITH THAT IS ANYBODY'S GUESS.

--AND IF YOU ASK ME, BARACK OBAMA IS THE REAL MORMON FORMER GOVERNOR OF MASSACHUSETTS AND SON OF GEORGE ROMNEY IN THIS RACE!

GOTTA LOVE THAT THICK, LUSTROUS HEAD OF HAIR, THOUGH!



GATED COMMUNITIES OF HATE

BY TINY

OPINION "I have been arrested for 3 times in one day for sitting on the street in San Francisco" PoorNewsNetwork panhandler reporter and my fellow "poverty skolar" Papa Bear reported in our monthly community newsroom meeting last week.

As Papa Bear reported on yet another example of being arrested for the sole act of being poor, black and houseless in America, I received a text message from Berkeley that after a second round of seven hours of testimony against the proposal to put a sit-lie measure on the November ballot, it was approved anyway.

From Santa Monica to Santa Cruz, from Atlanta to San Francisco, cities across the US have been sliding towards fascism and the casual criminalization of poor people with the 21st century pauper law known as the sit-lie law.

As I have asked before — and I will ask again with the hope that readers will truly think this through: How did we all buy into the notion, without even realizing it, that emptiness equates

with cleanliness, that public space should be empty to be clean and that public really doesn't mean public anymore, if it's filled with the "wrong" people?

When me and my poor Black/Indian mama dealt with houselessness and racist and classist profiling throughout my childhood, we were arrested multiple times for the sole act of sleeping in our car in certain neighborhoods, and eventually I was incarcerated for those poverty crimes — and no matter how many times I was arrested, cited, and incarcerated, my or my mama's poverty didn't go away. As a matter of fact, it got worse.

Berkeley, more than these other cities, is pretty ridiculous, because so many activists live there and work on issues of Palestine and immigration and anti-war and economic justice. It just shows the true colors of separatist, grant-guideline-fueled organizing that does not connect and conflate all of these struggles together.

As a poor indigenous mother who struggles on welfare and has been incarcerated and houseless for years for the sole act of being

poor, my criminalization is completely connected to my migrant brothers and sisters fighting borders and to my sisters and brothers who struggle with colonization and globalization in the global south and beyond.

I cannot work against the false borders and occupation in Palestine and not work equally on the false borders and occupation by police and ICE in Mexico, Oakland, or Berkeley. I cannot work against the war in Iraq and not also work against the war on the poor.

But corporations and wanna-be corporations — not people — are in control of politricksters in these cities. So the racist and classist lies and mythologies about those dirty, crazy, and dangerous houseless people or young people of color flood the dialogue surrounding the issues of sit-lie, and gang injunctions, and increased police terrorism against poor folks of color. And the real issue — who defines what is public space and who can be considered the public? — is ignored.

I ask readers as this
CONTINUES ON PAGE 15 >>

SHUTTING DOWN SUNSHINE

EDITORIAL The unwillingness of the San Francisco Board of Supervisors to follow the city's own rules on open government has reached a new level of absurdity: The Sunshine Ordinance Task Force voted July 11 to stop meeting, because the supervisors wouldn't appoint the legally mandated members.

Technically, the fuss is over a provision in the law creating the Task Force that mandates one member must be a physically disabled person with a demonstrated interest in open-government issues. That was written into the law in part because access to meetings for people with disabilities is an ongoing area of concern.

But the supervisors refused to reappoint Bruce Wolfe, a longtime task force member who met that criterion — and who had the respect of independent and progressive leaders all over town. And none of the six people the board did appoint qualify as physically disabled.

So the City Attorney's Office advised the task force that it would be violating the charter if it met and took any action — and although the chance that the courts would invalidate task force decisions might be slim, the members could face fines. So the panel did the prudent thing and quit meeting.

Now, for all practical purposes, there is no Sunshine Ordinance Task Force, and it will be in legal and political limbo until the supervisors appoint a disabled member.

That follows on the heels of the board refusing — for the first time since the creation of the task force in 1999 — to seat the nominees of the Society of Professional Journalists, New American Media, and the League of Women Voters. Those organizations were given the right to submit names for three seats as a way to ensure that some of the task force members were from outside City Hall and represented media and good-government groups.

So the agency that it supposed to protect the public's right to access records and meetings has been stacked with City Hall-friendly appointees and now is

CONTINUES ON PAGE 15 >>



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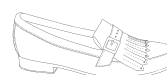
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BY Yael Chanoff

yael@sfbg.com

On July 16, 2011, Kenneth Harding Jr. lay bleeding on the ground. He was surrounded by San Francisco Police officers, who were in turn surrounded by neighbors and community members. The minutes ticked by and no ambulance arrived. After 28 minutes, Harding was dead at 19. The official story: after being stopped in a Muni fare check, Harding ran from police, drew a gun, and shot himself.

A year later, family members and community supporters maintain that the official story is a lie. A protest on his death's anniversary this week shut down Muni service for an hour in his honor.

But protesters weren't speaking of just Harding. Since he was killed by law enforcement officers, so were Charles Hill, Alan Blueford, and Derrick Gaines. All have led to varying degrees of protest that feed tensions between the cops and segments of the community.

Hill's fatal shooting by a BART cop in San Francisco sparked last summer's OpBART demonstrations, the energy from which flowed into early manifestations of the Bay Area's Occupy movement, which was also marked by tense standoffs with cops that were followed by "fuck the police" marches throughout the Bay Area.

Despite such lingering tensions, Mayor Ed Lee recently suggested curbing gun violence by giving cops stop-and-frisk authority, a controversial idea that has been the subject of massive protest movements in New York City where what critics say is widespread racial profiling heightens tensions between police and communities of color.

Lee's idea was widely criticized, triggering the Board of Supervisors to pass a resolution on July 10 criticizing the idea, urging Lee to abandon it, and saying it would destroy trust between the community and police.

There has always been tension in San Francisco between police and segments of the community, but a series of emotional, high-profile episodes and unsatisfying official responses over the last year has frayed that relationship even more than normal.

HARDING'S CASE

When Harding was killed, his mother Denika Chatman moved from Seattle to San Francisco. She wanted to convict the officers she believes murdered him. But the



TRUST THE POLICE?

Relations between the cops and certain communities have been strained over the last year

SFPD announced within weeks of the shooting that Harding had shot himself.

Now, Chatman and attorney John Burris have filed a federal lawsuit.

"I know that it was murder," she said. "I know his human rights had been violated."

Chatman and other family members and friends maintain that when Harding was stopped while off-boarding the T train by SFPD officers and asked for proof of paying the \$2 fare, he was unarmed. Harding ran, and those officers drew guns and shot him.

Police say that Harding had pulled out a gun as he ran and shot at police, prompting their return fire. They didn't recover a gun at the scene, but after a weeklong "community effort," police say a neighbor turned in a gun found at the scene.

The gun shot .38 caliber bullets, police reported—smaller than the .40 caliber bullets in a standard-issue SFPD weapon. The police crime lab then concluded Harding's fatal wound was from a .38 caliber bullet, a finding confirmed later by the Office of the Medical Examiner.

A widely circulated video shows Harding on the ground, bleeding to death, as police stand around him.

But as SFPD spokesperson Carlos Manfredi tells it, "The officers did not just stand around. Officers had just been involved in a violent

confrontation, they were fearful for their lives...A hostile crowd began surrounding the officers."

"It wasn't until more officers arrived on scene to assist the primary officers and prevent them from being surrounded by a hostile crowd that could have potentially escalated the situation. Not to mention, the ambulance would not be able to enter a violent scene that could potentially put their lives at risk, until we feel it is safe," he said. "Remember, the officers did not know if Harding was laying under the gun. Approaching an armed gunman who was shooting at officers is extremely dangerous and life-threatening."

But many say the police shouldn't be afraid of the community it patrols. When Chatman moved to the Bay Area, she says, she found a community in Bayview-Hunters Point. She also found support in a movement against police violence, made up largely of grieving mothers.

When hundreds marched in San Francisco demanding that George Zimmerman be charged with murdering Trayvon Martin in Florida, Chatman joined other African American mothers in condemning police killings of their sons. Since Martin's death, similar deaths have continued in the Bay Area.

Alan Blueford, 18, was killed May 6 in Oakland three weeks before he graduated high school.

Derrick Gaines was 15 when he was fatally shot June 5 in South San Francisco. Each case feeds anew the fears and resentments some communities feel toward the police.

POLICING THE COMMUNITY

Some Occupy reactions continued a tradition of a certain type of radical response to police: just get them out. For many, police are like foreign occupying forces in neighborhoods, afraid of locals they don't understand and willing to shoot to kill in mildly threatening situations.

Harding and Gaines were running away when they were shot; Blueford was allegedly wielding a screwdriver. In all these situations, shooting to wound likely would have sufficed for self-defense.

When asked how she would like to see police interact differently with Bayview-Hunters Point residents, Chatman didn't see much potential. "Not at this point," Chatman said. "There's been too many murders. Things would have to change drastically. And the mayor trying to implement a stop and frisk? Kenny is a worst example of stop and frisk and racial profiling."

Indeed, at the end of a tense year, Mayor Lee's idea of adopting the stop-and-frisk tactics used in New York and Philadelphia has been met with intense dissent. Sup. Malia Cohen — whose District 10 includes Bayview-Hunters Point — and for-

mer Mayor Willie Brown, two of the mayor's supporters, immediately came out against the idea.

"San Francisco should remain focused on community policing that values both law enforcement and building relationships with communities who live with gun violence. Anything less would undermine decades of hard work in building trust between local law enforcement and our neighborhoods," she wrote in a San Francisco Chronicle op-ed.

Even the SFPD is wary of the idea.

"We are not passing stop and frisk," Manfredi told the Guardian. "It's not even an option on the table for the department. We're using the same method we've been using this whole time: probable cause and reasonable suspicion."

A TROUBLING PATTERN

The anniversary of Harding's death comes a week after the Malcolm X Grassroots Movement released a highly circulated report that concluded an African American is killed by a police officer or someone "deputized to act in their name" every 40 hours.

"We call [the killings] 'extrajudicial,'" the report notes, "because they happen without trial or any due process, against all international law and human rights conventions." The report notes that only nine people have been charged in the 110 killings it looks at, and none convicted.

On paper, San Francisco isn't having a particularly bad year. Manfredi said there have been "two officer-involved shootings and at least one was a fatality" so far in 2012. That's compared to eight officer-involved shootings with three fatalities in 2011 and 14 officer-involved shootings with three fatalities in 2010.

But community perceptions and unease can linger for a long time when incidents don't seem properly investigated or atoned for.

"It's very alarming. Especially the rate that it's happening at. And anybody is paying attention, they're starting use all the same stories for all these young black teenage males that they're murdering," Chatman said.

Alan Blueford, 18, was killed by Oakland Police on May 6. He was confronted by police on suspicion of hiding a gun and ran away. Police first said he had drawn a gun and shot an officer as he ran; an investigation later revealed that the officer who was injured shot himself in the

CONTINUES ON PAGE 10 >>

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foot. There has been no evidence uncovered that Blueford had a gun.

A month later, Derrick Gaines, 15, was confronted by South San Francisco police, again for looking suspicious. Police say he ran away and drew a gun, and that they needed to fire in self-defense. At a community speak-out July 13, Gaines' mother, Rachel Guido Red, said she had just received the coroner's report. It's conclusion? "Derrick was shot in the back."

She related what she believes happened: "He was running. He was scared. He was tripped by the officer, and he didn't have a chance to pick himself up because this man played judge, jury, and executioner."

Over and over, police investigations clear the cops of wrongdoing, as an investigation of Hill's shooting on a San Francisco BART platform recently did. Chatman said lawsuits like the one she filed are often the only way to seek justice.

DEMANDS FOR CHANGE

Chatman wants to see shoot-to-kill policies changed. "I would like to see a bill passed making these people responsible for murder," she said. "And then maybe they'll start going back to original ways, of maybe wounding somebody, firing a warning shot, or doing something to injure the person, instead of shooting to kill. Because now they all come with their guns drawn. How come every policeman there has to shoot? Why do they all have to shoot? Why can't one officer shoot, and just shoot to wound?"

Manfredi said the policy isn't shoot-to-kill, but it isn't shoot-to-wound either. Instead, it's to aim for "center mass" (the torso area) and shoot until there is no longer a threat. "We never, ever had a shoot to kill policy," he said. "We shoot to stop the threat. And once we assess the threat and realize there's no longer a threat, then we stop."

Sharen Hewitt, founder of the Community Leadership Academy and Emergency Response Project (CLAER) is also indignant about Harding's murder. "I don't think that I should pay for Kenneth Harding to be shot down in my streets because he didn't have two dollars," she said.

In her decade of work with CLAER, Hewitt has overseen many projects that improved conditions for families whose children were killed by police, from funding funerals for families who can't pay to bury their dead to counseling for

family members other than biological parents of murdered kids. CLAER also sends emergency responders to sites of murders.

"We thought it was important to deal with the immediacy of the homicide and provide support so we could mitigate the possibility of retaliation," Hewitt said.

Hewitt also has ideas for how to increase trust in police. "They need to understand the nuances, so they see Johnny with the hoodie on and know, he's a star quarterback. I'd like to see my cops, paid by my tax dollars, not going to Sonoma County to spend them. One day the officer might be out running and he'll have a hood on, and he'll understand the nuances of what people are going through," Hewitt said. She also advocates for housing set-aside for police in every neighborhood, insuring that officers live in neighborhoods they patrol.

We asked Manfredi about this idea. "I'm a big proponent of having officers live in the community where they work, because then they can engage with the community," he agreed. But, he said, "one of the major issues about San Francisco, the cost of living is extremely high. To buy a home out here, we're talking in the millions of dollars. That's just too expensive."

He said that to make the idea work, the city would need to "implement some type of program or plan where they offer discounts for public officials so they can afford to live in the city." He explained that even in less expensive areas like Bayview and Sunnydale, the cost of housing would be too high for police officers to raise a family.

The current entry-level salary for SFPD officers is \$88,842 to \$112,164. By comparison, the median household income in San Francisco is about \$71,000. According to city-data.com, the median household income in Bayview is \$47,147. In Sunnydale, Hewitt's neighborhood, that figure is \$33,641.

"I would say, the police are part of the community," Hewitt said. "And they must be held to community standards. What I'd like to do is make it part of common thought that they are perceived as community members."

She said the African American community has differing ideas on how to address police-related problem, but the tension is widely felt. "It's not like the black community is monolithic," she said, "although we are bearing the collective brunt."

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BY SARA BLOOMBERG
AND JOE FITZGERALD
news@sfbg.com

When your options are bad, terrible, and unthinkable, how do you choose which way to go? And should that decision be graded on a curve that takes into account the dire fiscal circumstances facing most public colleges in California these days?

City College of San Francisco (CCSF), which serves more than 90,000 students a year, last year did what some consider unthinkable: laying off administrators and leaving a reserve fund at dangerously low levels in order to save classes and stave off faculty layoffs. The current \$187 million operating budget has a reserve of only \$2.2 million, or just over 1 percent compared to the state-recommended 5 percent.

Such decisions may cost the college its accreditation and threaten its very existence, but they also represent legitimate differences over what role educational institutions should play in their communities.

In June, the college came under fire for administrative and financial mismanagement by the Accrediting Commission for Community and Junior Colleges, a private organization that evaluates K-12 schools and higher education institutions every six years.

Although the commission applauded the school for its commitment to students, it placed the school under its most severe sanction before accreditation is terminated: “show cause.”

It identified eight problem areas that the college has failed to address since 2006, which include measuring student learning outcomes, attaining financial solvency, and revising the college’s mission statement to reflect current fiscal realities.

“The team finds that the current, ongoing funding for San Francisco City College appears insufficient to fully fund the mission of the college as it is currently conceived,” the commission wrote in its June report. “The team advises the college to assure the mission of the college is obtainable based on accurate short-term and long-term funding assumptions.”

Essentially, the commission is recommending a refocusing of the school’s mission to prioritize college transfer classes. The report went on to say that too many people making decisions through a highly decentralized governance system slowed down or halted altogether the college’s ability to make cuts where it needed to — or where the state and commission thought cuts should be made.



CITY COLLEGE FIGHTS BACK

Were CCSF budget decisions irresponsible — or principled resistance to the downsizing of California’s community colleges?

These competing visions of how community colleges should continue to exist have driven a wedge between local college officials and state-level decision makers — a clash made clear through City College’s accreditation woes.

“It’s not that City College isn’t doing a good job, it’s that these are emerging trends we have,” former Student Trustee Jeffrey Fang said. “In the long run, it might actually improve City College. The bad part is that it came at a time when we are so strapped and mired neck deep in political games.”

Those games have starved funding for public education statewide, in the process redefining the role of community colleges.

“City College has a very ambitious mission. Part of that mission is that it’s a true community college,” CCSF spokesperson Larry Kamer said. “Now, decisions are being made de facto by the budget and we need to re-evaluate that mission.”

PUTTING THE “COMMUNITY” IN COLLEGE

Adult education used to be integrated into K-12 districts. But over the years, two-year “junior” colleges took over that responsibility, transforming them into today’s “community” colleges.

The newly minted community colleges began serving thousands of immigrants learning English, job seekers needing new skills, and

elderly citizens looking to continue their education. But when California’s budget crisis hit a critical point, that all began to change.

Three years ago, the California Legislature said when the community colleges cut courses, they shouldn’t cut courses involving transfer, career technical education, and basic skills, State Community College Chancellor Jack Scott said in a phone interview.

Scott is responsible for overseeing all 112 community colleges in California, a quarter of all community colleges in the country. He’s on the cusp of retirement, and the end of his tenure has been marked with the changing mission of the colleges he oversees.

“I want it clearly understood that I personally want to see the community college offer all the classes it wants to,” he said. “But with scarcity, you have to prioritize. If you offer the same classes you did before, you’ll go bankrupt. Something has to give.”

The state agreed and asked community colleges to prioritize enrollment, with a focus on recent high school graduates who plan to transfer to a university in two years and anyone else seeking a degree or certificate.

If community colleges can’t afford to offer classes sought by their broader communities, and K-12 schools are ill-equipped to plug back into that task, does the notion of continuing adult

education just fade away?

David Plank, executive director of policy analysis for California Education, a Stanford University-based research center, says it just may: “I don’t think that responsibility will be reimposed on K-12 districts because it was always seen as a sort of add-on supplementary responsibility.”

BUDGET WOES TRICKLE DOWN

California’s Master Plan for Higher Education — which mandates that community colleges provide classes for everyone — only worked as long as there was money to fund it. But Plank said that money has been steadily shrinking since 1978 when voters passed Proposition 13, which capped property tax increases and raised the voting threshold for the Legislature to increase other taxes.

As funding from Sacramento has been slashed by more than \$500 million in the past year alone, California’s 112 community colleges have turned away more than 300,000 students trying to enter the system. If Governor Jerry Brown’s tax proposal wins in November, community college funding will stay at about the same level, but if it fails, the system will see further cuts of more than \$340 million.

“The system now is breaking down,” Plank said. “We’ve finally reached a point where the state’s share is too small to hold things together. We see tuition going up at very rapid rates and a substantial

deterioration both in access and affordability.”

In flush times, community colleges could serve everyone — rich and poor, those seeking new skills and others working toward a new degree. Now, the community college system faces two choices if it’s unable to find new sources of revenue: continue on the path of deep cuts, or change its priorities altogether.

City College Board member Steve Ngo cites new statistics that show enrollment in English as Second Language (ESL) classes are trending down, a sign that those classes should be cut first. “The community should lead. If the demand is down, you’re not serving your community,” he said.

Yet others say community colleges should strive to serve everyone who needs them.

“Some [classes] are really valued by our Pacific Islander population, but their enrollment may not be as high. Should those classes go away? I don’t think so. It’s something I feel like the whole college community needs to come to grips with” CCSF math instructor Hal Hunstman said.

City College ESL instructor Susan Lopez said her classes have been cut about 29 percent over a decade, which she considers drastic.

“Despite that large and somewhat intentional reduction, we still serve 20,000 annually throughout the city. By comparison with our very large ESL Department, the English Department serves only 7,000,” Lopez said. “How could we abandon those who are most educationally needy and often desperately poor in favor of those who are less needy?”

“We need to step up adult education across the board,” she said. “The problem is all the pressure to do less and to fund less of this type of education.”

SMOTHERED ON ALL SIDES

The accreditation commission is an independent body, but it’s been pressured too.

“In the current climate of increased accountability, our regional accrediting associations find that tight spot to be more like a vice,” a commission newsletter said in 2006. “On one side are forces at the national level ready to throw out regional accreditation in favor of a federal approach; while at the local level, they are faced with institutions resistant to rapid change and increased scrutiny.”

In the past year, private entities ponied up thousands of dollars to help usher in a new numbers-based approach to education. In 2011, a

NEWS

20-member body comprised of public and private representatives was charged with evaluating the community college system.

Called the California Community College Student Success Task Force, its creation was mandated by the state, but to many people it reeked of privatization.

Several private organizations funded the task force's work, including the Lumina Foundation, an educational research and grant-making institution with ties to the American Legislative Exchange Council (ALEC), a controversial lobbying group for private interests that authored the Stand Your Ground gun law.

By fall 2011, students, faculty, and administrators across the state began to question the task force's methods and recommendations, which initially included proposals to cut many non-credit and enrichment courses, restrict financial aid, prioritize transfer students, and cap the number of units one person could take.

Under the veil of increasing so-called "student success," the task force was asking schools to prioritize limited funds and change their missions to once again become "junior" colleges — a fate that City College has refused to accept.

City College's Board of Trustees passed a resolution in November 2011 opposing the task force, nearly unanimously, with Ngo the sole dissenting vote. Then-Chancellor Don Griffin warned that the task force's agenda was a transparent attack on open access that would disproportionately affect poor people and people of color, imploring the board to reject its recommendations.

"They're talking about taking over the vehicle of community colleges and turning it into something else," Griffin said. "We have to take a hard stand because everybody around the state is watching City College of San Francisco."

Students and faculty at City College joined the fight. They spoke out at Board of Governors meetings in Sacramento. They wrote letters, emails, and scathing editorials. The school's student-run school newspaper, The Guardsman, led a statewide campaign opposing the task force.

Despite the public's concerns, the California Community Colleges Board of Governors adopted the task force's final report in January.

AHEAD OF THE PACK

As everyone waits with crossed fingers hoping for a favorable outcome at the ballot in November, City College offi-

CONTINUES ON PAGE 14 >>



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CONT>>

cials are fighting keep the school open.

"Do we alter our mission slightly, or fundamentally? It's not clear yet what we're going to do," Ngo said.

The trustees have until October to present the commission with a plan and then until March to prove they can achieve it. In the meantime, the commission requires that preparations be made for potential closure, which Interim Chancellor Pamela Fisher and other CCSF officials say won't happen.

Only two other community colleges received a "show cause" order this year: College of the Redwoods and Cuesta College. Yet as of January, 25 percent of California's community colleges are under sanctions, according to the accreditation commission documents.

Federal funding hinges on the certification and other educational institutions, such as the University of California and the California State University systems, only accept transfer credits from other accredited institutions.

Santa Monica Community College caused an uproar earlier this year when it proposed charging more for popular classes. As of July 1, classes cost \$46 per unit but under Santa Monica's proposal students would pay \$180 per unit for courses in high demand.

When students protested this two-tiered payment system in April, police pepper-sprayed them, just five months after UC Davis students received the same brutal treatment for holding a non-violent Occupy-style action against their own tuition hikes.

"What we see is a move towards privatization, in the sense that we are now expecting students to pay a larger share of the cost," Plank said.

Whether tuition increases at the CSUs and UCs in the near future depends on whether voters approve Brown's tax proposal this November. City College's financial future hinges not only on the governor's tax proposal, but a local parcel tax initiative as well. City College needs both to pass in November just to break even.

"A lot of San Francisco's workforce is educated at City College," City College board member Chris Jackson said, adding that for poor and working class people, it's the only affordable option. In addition, as veterans return from foreign conflicts, ex-offenders are released from prison and enrollment capped at the state universities, Jackson said, "We need local investment in City College." **SFBG**

HERBWISE

BUDS: TAYLOR KITSCH AND AARON JOHNSON IN SAVAGES. UNIVERSAL PICTURES PHOTO



HEY BARRY, SPARK THAT JOINT

BY CAITLIN DONOHUE

caitlin@sfbg.com

HERBWISE Is there anyone in the Bay who has more to protest, in regards to medical marijuana, than the staff and students — not to mention the patients who depend on their harvest — of Oaksterdam University? Earlier this year the place was ransacked by the feds, who left nothing "short of the tables and chairs and teachers," new school president Dale Sky Jones told me in an interview in June (Herbwise "After the raid" 6/20/12).

And so, the school will be helping to host a welcome wagon for the President's fundraising foray to Oakland on Monday. Co-hosts include Harborside Health Center and Americans for Safe Access.

Oakland Obama protest Fox Theatre, 1807 Telegraph, Oakl. Mon/23, 3pm, free. For definitive information and last-minute logistic changes, see facebook.com/safeaccessnow

KUDOS

... to the city of San Francisco for doing what it can to support cannabis, says David Goldman of Americans for Safe Access. Goldman got me on the horn last week to talk about ways you can support the dispensaries that are still with us — not to mention the new ones that have recently opened their doors. Here's a few ways to engage in cannabis culture in the city.

Home Grown Author Night Oaksterdam University, 1600 Broadway, Oakl. 6-8pm, free. www.oaksterdamuniversity.com. Journalist David Downs of the East Bay Express hosts this panel of weed intellectuals — Ed Rosenthal, author of *The Marijuana Grower's Handbook* and OU professor; a senior researcher from the Drug Policy Center; and the author of a book on Mexican marijuana cartels will speak.

Americans for Safe Access San Francisco chapter meeting 847 Howard, SF. Second and third Tuesdays, 7:30pm, free. www.safeaccess.org. Past chapter meetings have included trainings on what to do if you get caught in a dispensary raid as a patient — but ASA meetings are also a good chance to meet other cannabis activists, find out about upcoming events, and drink free coffee.

ANOTHER ONE BITES THE DANK

HopeNet (223 Ninth, SF. (415) 863-4399, www.hopenetcompassion.org) joins Vapor Room in closing after a final day of operation on July 31.

Another threatening letter from US Attorney Melinda Haag was the culprit, leaving us with one less way to fill cannabis physician's recommendations.

HOLLYWOOD CHIMES IN

How apt a description of the marijuana industry is Oliver Stone's new movie *Savages*? For all the buzz surrounding the release — and Stone's corresponding mugshot, interview, and incendiary jabs at the prison-industrial complex featured on the cover of High Times — the frenetic, hyper-violent film still seemed to me as though someone took a cocaine movie and slapped a bunch of glamour shots of nug jars on top of it. Perhaps Stone learned from the lackluster numbers of his recent releases that explored Wall Street, South American democracy, and George W. Bush, that you need a few good head explosions and cannabis-fueled three-way to ring up Hollywood-level revenue.

There is some subtle cannabis messaging buried in there. The futility of the War on Drugs is a theme, again subtly. But the way in which the economics of the drug trade is dealt with is pretty standard.

Since I've been on somewhat of a feminist tear recently, I'll close with a word on the female characters in *Savages*. There are three, maybe three and a half, all plucked straight from the Hollywood firmament. Two (Lively and Sandra Echeverría as a Mexican cartel princess) are young, impossibly lovely women who are kidnapped and forced into bondage for most of their screen time. Another is an impossibly lovely Latina cartel matriarch (Salma Hayek), who rips off her wig when said daughter is taken and wears lace-and-spandex numbers while conducting business in her home office. The last female character, who barely counts as such, is a sultry, mysterious drug peon whose most momentous role is helping Benicio Del Toro rape Lively.

Shout-out to all the women who can make the protest on Monday! **SFBG**

EDITORIALS

SHUTTING DOWN SUNSHINE CONT>>

unable even to hear complaints.

There's no question that some supervisors are annoyed with the task force, in part because it's issued some rulings that board members disagreed with. But the task force is supposed to come down on the side of public access whenever possible, and if the agency is doing its job, it's going to

THERE'S NO QUESTION THAT SOME SUPERVISORS ARE ANNOYED WITH THE SUNSHINE TASK FORCE

piss off politicians. The response shouldn't be to seek retribution by denying its ability to function.

The supervisors are demanding that SPJ, NAM and the League submit new lists of nominees, with multiple names, which is unprecedented and difficult: These grassroots groups are supposed to line up a group of volunteers for a difficult, time-consuming, unpaid job — then tell them that all but one of them will be rejected by the supervisors? Who's going to want to be in that position?

The three organizations should hold their ground, resubmit their nominees and ask the supervisors to follow the City Charter. And the City Attorney's Office needs to offer some clarity here: Can the supervisors, in a fit of pique, shut down a Charter mandated watchdog agency? Really? **SFBG**

GATED COMMUNITIES OF HATE CONT>>

issue comes up on the ballot in Berkeley, as it did in San Francisco, to really think about the kind of world we are becoming, the ease with which we are thinking and incarcerating certain people, and the borders and gates and locks we are putting in place that will eventually change our supposedly public and free society into smaller and smaller, gated, racist, communities of hate. **SFBG**

Tiny, aka Lisa Gray Garcia, runs POOR Magazine and is a poverty scholar and activist.



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www.sfbg.com/earthquake-guide



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FOOD + DRINK

INSPIRED PAIRINGS: A RECENT SPATE OF STAR CHEF COLLABS
YIELDED GORGEOUS DISHES. GUARDIAN PHOTOS BY VIRGINIA MILLER

DOUBLE VISIONS

BY VIRGINIA MILLER

virginia@sfbg.com

APPETITE A strong concentration of cutting-edge American chefs are right here in the Bay Area. Widely acknowledged in food publications and among global diners, Bay Area creativity has been ascendant in recent years. Collaborative dinners between local chefs and with chefs from countries beyond our borders uniquely showcase the forward-thinking cooking coming out of our region. I've been privileged to attend recent one-of-a-kind dinners (like the one this week between culinary "it" town Copenhagen chef Christian Puglisi of Michelin-starred Relae and Bar Tartine's visionary chef Nick Balla).



During a weekend in May, one of Australia's star chefs, Ben Shewry of Attica in Melbourne (www.attica.com.au), joined the incredible David Kinch at Michelin-starred Manresa in Los Gatos (www.manresarestaurant.com). Both chefs are known foragers, utilizing local bounty in their restaurants in bursts of pure inspiration — Manresa sources its produce from nearby Love Apple Farms (loveapplefarm.typepad.com), which holds classes on urban goat-raising, cidermaking, edible perennials, and more. The hours-long dinner was not just a visual feast of color combinations, it was a dream of freshness in unexpected forms, heartwarming in taste.

Shewry started with walnuts in their shells, unadorned and tender, while Kinch offered carrots, clams, and savory, textural granola dot-



ting vegetable marrow bouillon. Shewry's fresh crab and artichoke leaves arrived softly layered, dotted with citrus cream. Unlike any crab dish I've had before, it nearly dissolved on the tongue, a striking as the sea yet elegantly subtle. A stunner. As was his beauty of diced sweet potato, purslane, and egg doused in a creamy pool of Cabot clothbound Vermont cheddar. Kinch's gorgeous dessert was a silken, custard-like mound of white chocolate surrounded by crispy quinoa, goat's milk ice cream, and a strip of rhubarb resembling an elevated fruit roll-up.

Manresa is a destination any time, with garden-fresh cocktails, impeccable service, and excellent wine list. The partnership this particular weekend showcased two world class chefs side-by-side, melding their visions.

As part of SF Chefs' (www.sfchefsfoodwine.com) current Dinner Party Project, which teams up local chefs in themed dinners leading up to the big food and drink classic swiftly approaching August 2-5, inventive chefs Dominique Crenn of Atelier Crenn (www.ateliercrenn.com) and Jason Fox



of Commonwealth (www.commonwealthsf.com) partnered at Dominique's restaurant, for a special dinner on July 8. Both chefs connect over a similar ethos apparent in their delicate yet bold, often playful, cooking styles. Alternating courses, they produced bright, summer-spirited dishes.

An amuse bouche certainly did amuse: little white chocolate shells dubbed "Campari explosions" actually exploded with vivid, joyously bitter Campari reduction, paired alongside a Campari and blood orange cocktail aperitif. Both chefs rocked the tomato in unexpected ways. Fox played with green tomato in the form of a jelly disc gracefully dotted with silky uni, shiso mint leaves, and refreshing cucumber



granita. Crenn saluted the glories of red and yellow tomatoes in varying forms and textures — peeled, sorbet, etc. — in a vibrant bowl accented by goat cheese, edible flowers from her home garden, and a strip of lardo, that beauty of pig fat salume, for rich contrast.

Unpredictable touches jumped out, like Fox's frozen "white snow" over corn pudding topped with grilled sweetbreads and tempura-fried okra (paired beautifully with a 2006 Pierre Morey Bourgogne Chardonnay), or another Fox hit: bone marrow puree animating hearts of palm, skinned red potato and poached ruby fish, happily paired with a cup of duck consommé tea. The meaty tea seamlessly interacted with the vegetables and bone marrow, highlighting a masculine mischievousness in Fox's stylish cooking. Besides her truly imaginative take on tomatoes, my other favorite Crenn dish arrived dramatically on a scooped stone slab graced with a chocolate branch and an edible, glistening silk nest filled with dehydrated vanilla pods over sweet corn and porcini mushrooms. Like a treasure found in an enchanted forest, the dish explored both savory and sweet whimsically, a feminine wildness tempered by refinement.

We'll see more from both skilled chefs — and many others — during SF Chefs days' long extravaganza, which I look forward to every year in tented Union Square. It's a pleasure to witness our region's best collaborate with each other and the finest globally, a reminder as to how the Bay Area is in the midst of yet another culinary renaissance, one of many the past few decades. **SFBG**

Subscribe to Virginia's twice-monthly newsletter, *The Perfect Spot*, www.theperfectspotsf.com

BATTER UP

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Hedgehog and me are on the road again. Mount Rushmore, Yellowstone Park, and the Mission lie ahead — by mere days! — and shrinking in the rear-view mirror are both our families, several old priced-out-of-SF pals, 10 big states, four or five completely different kinds of barbecue, and many, many baseball games. Including big league ones, a minor league one, a semi-pro one, and a Little League all-star game.

The American pastime, you will be happy to know, is alive and well on the other side of the bay. At PNC Park in Pittsburgh, for example, there are Polish Hill dogs, which are hot dogs with pierogi on them.

Earlier today, in a desperate attempt to be healthy, we both ordered grilled tilapia at a little family restaurant in Chenoa, Illinois. Make note, in case you are ever out Chenoa-way: “grilled,” in Chenoese, means breaded and fried.

You know me: I love these kinds of curveballs. But Hedgehog, who is still smoldering from the ears over a grilled pork chop disguised as a fried ham steak that occurred to her in Georgia three years ago, was less amused.

She has antiquated notions about the things she eats. She wants them to be what they are. That’s why I was surprised a couple nights ago in Youngstown, Ohio, my hometown, when she wanted to go to C. Staples barbecue.

The last time we were in Youngstown, a year ago or so, I took Hedgehog to C. Staples so she could experience the barbecue I lost my barbecue virginity to, which (and I warned her) isn’t barbecue so much as fried chicken slathered in a tangy, gritty sauce and served on white bread.

As I recall, she wasn’t amused.

So why did she insist on a do-over this year, on our way to the ballpark (Connecticut Tigers 5, Mahoning Valley Scrappers 4)? And why was C. Staples’ unbarbecued barbecue so freaking delicious this go-round?

I don’t have an answer.

And Youngstown was not the biggest barbecued revelation of our last thousand miles. That would be Pittsburgh, where, before the game, Moonpie and

her man took us to Union Pig and Chicken. There, the truly smoked chickens and ribs and ohmigod the pork shoulder rocked my little world harder than it’s been rocked in a long time — by barbecue anyway. The brisket was only so-so, but that’s OK, cow being merely a special guest at Pig and Chicken.

San Francisco Giants 6, Pittsburgh Pirates 5.

We tend to root root root for the home team, so that game was kind of confusing for us. Not so Cleveland, where the Indians spanked the Tampa Bay Devil Rays 7-3. We met Kiz and her man beforehand at Hodge’s — a place fancy enough to bring out amuse bouches and unfancy enough for the amuse bouches to be tater tots. Crème fraiche for dipping.

There were lobster corn dogs with banana ketchup too, but that’s neither here nor there. Well, it’s there.

Here, we have the wonderfully fluorescent and blue collar Vientiane Cafe, on Allendale in East Oakland — which may as well be Des Moines to most City dwellers, I realize. But that’s OK. Go stand in line at San Tung.

We first discovered Vientiane last fall during our desperate search for a replacement for San Tung’s dry fried chicken wings. Angel wings, Vientiane calls them, and they come crispy and piled up on the plate, all second joints — which, as it happens, is both of our favorite joints, mini-drumstick be damned. Speaking for myself, I just like sticking my tongue between those two little bones, and getting the goods.

That joint reminds me of eating crawfish and crabs, and some other things. Vientiane’s dark, sticky sauce, according to Hedgehog, tasted like it belonged on Cracker Jacks.

Berwick 8, Danville 7.

Besides these angelic cracker jack wings, I love the papaya salad, which is almost too spicy and fish saucy, even for me. The menu has probably a hundred Lao, Thai, and Vietnamese dishes, and I hope to eventually try all of them. New favorite restaurant! **SFBG**

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GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN PICKS

WEDNESDAY AUGUST 17
THURSDAY AUGUST 18
FRIDAY AUGUST 19
SATURDAY AUGUST 20
SUNDAY AUGUST 21
TUESDAY AUGUST 23

WEDNESDAY 7/18

WATERS

Former Port O'Brien band leader Van Pierzalowski founded Waters on the shores of Norway, New York, California, and Alaska. He's now touring with his new Norwegian bandmates, for their album *Out in the Light*, and will open for Nada Surf in cities across



US this summer, with a final stop in Oslo, Norway. Port O'Brien's ragged edges and nautically inspired lyrics can still be found in this new project, but its debut album is receiving critical acclaim for its grungier sound, and for Pierzalowski's decision to stretch out his vocals, reaching new heights. Check out standout track "Take Us Out to the Coast" and get ready to rock. (Shauna C. Keddy)
With Tijuana Panthers, Chasms, Churches
7:30pm, \$12
Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com

WEDNESDAY 7/18

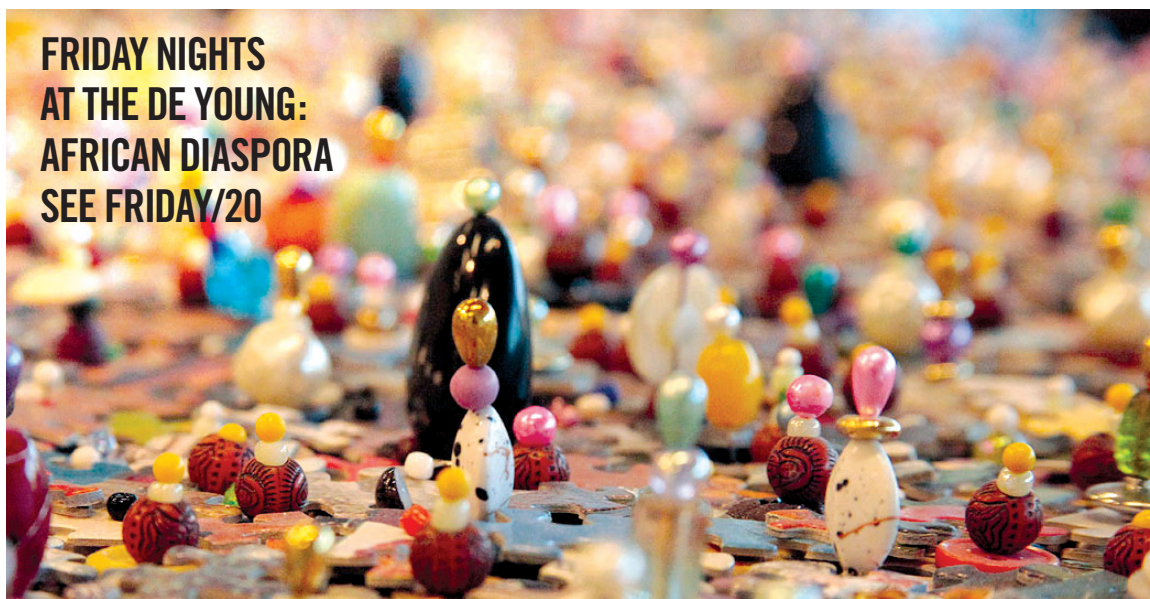
THE BOUNCING SOULS

These New Jersey punks have been inciting fist pumping and circle pits for over 20 years, and they celebrated this milestone by self-releasing their ninth studio album *Comet*



this week. The Bouncing Souls have been important players in the punk scene for years, pioneering the lighter side of the genre and hitting the road for seven Warped Tours. Their relentless touring has earned the Souls a dedicated, cross-generational following, from '90s diehards to the teens who discovered them last summer. There's

FRIDAY NIGHTS AT THE DE YOUNG: AFRICAN DIASPORA SEE FRIDAY/20



nothing complex, nuanced, or hip about a Bouncing Souls song, but that's what makes these party-punk anthems so accessible. Leave your thinking caps at home and get ready to rage. (Haley Zaremba)
With the Menzingers, Luther
8pm, \$21
Slim's
333 11th St, SF
(415) 255-0333
www.slimspresents.com

THURSDAY 7/19

RAY DAVIES

As founder, key songwriter, singer and guitarist for legendary British Invasion innovators the Kinks, Ray Davies penned classics such as "You Really Got Me," "All Day and All of The Night," "Lola," and many more. His latest release, last year's *See My Friends* featured a who's who of legendary musical guests including Metallica, Bruce Springsteen, Lucinda Williams, Alex Chilton, and Billy Corgan, all performing with the icon on re-interpretations of his most famous tunes. Fans won't want to miss the Rock and Roll Hall of Famer when he plays a relatively intimate show at the equally historic Fillmore here in San Francisco. (Sean McCourt)
With The 88
8pm, \$50
Fillmore
1805 Geary, SF
(415) 371-5500
www.thefillmore.com

THURSDAY 7/19

BEACHWOOD SPARKS

Many may recognize the warm and fuzzy sounds of Beachwood

Sparks' cover of Sade's "By Your Side" from the indie-hit film *Scott Pilgrim Vs. the World*. Fans who have checked out their music beyond the popular cover will know that country and indie-rock sounds more so define this band. Its new album, *The Tarnished Gold*, finds the group over a decade into its career delivering just the kind of LA-influenced summer jams that have made it such a beloved California act. The album achieves a sound of great ease, and is receiving praise from the likes of NPR, which applauded



the band for its ability to create a seemingly effortless sound that transports listeners. Beachwood Sparks' Americana and '70 pop sounds may induce listeners into making daisy chains in grassy fields. (Keddy)
With Allah-Las, Sweet Chariot, DJ Britt Govea
7:30pm, \$18
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

THURSDAY 7/19

FOUNTAINS OF WAYNE

After a 16-year career, Fountains of Wayne is still tragically unknown. Even the Grammy it nabbed in

2003 was a nod to its obscurity — the band, which had been together for seven years at that point, was given the award for Best New Artist. After the band's five minutes of fame with the Grammy moment and its cheesetastic international chart-topping single "Stacey's Mom," it faded again into the background. Years later, these guys can still write some wickedly funny pop songs and they'll leave you wondering why they never fully broke through. (Zaremba)
With Mike Viola
8pm, \$26
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

FRIDAY 7/20

FRIDAY NIGHTS AT THE DE YOUNG: AFRICAN DIASPORA

This week's installment of Friday Nights at the de Young treats us to traditional African Manding music in both song and dance, along with an art demonstration by artist-in-residence alum Ramekon O'Arwisters. Attendees can bring their own pieces of fabric to the event and should be ready to share a life story: the goal of O'Arwisters' demonstration is to examine weaving through storytelling and crocheting, giving a taste of the African-American folk art and textile tradition. The packed Friday night lineup also includes "Love Letters," a lecture by C. Derrick Jones, nephew of Harlem Renaissance pioneer Aaron Douglas. Jones' aerial dance group Catch Me Bird is cur-

rently putting together a project called *Off the Walls*, based on the work of his uncle. (Keddy)
6pm, free
De Young Museum
15 Hagiwara Tea Garden, SF
(415) 750-3600
deyoung.famsf.org

FRIDAY 7/20

"STEVE PREFONTAINE FILM FESTIVAL"

Local distance runners who're about to start tapering for the San Francisco Marathon (July 29!) — and have already planned their Olympics viewing parties (go Shalane!) — will not want to miss Film Night in the Park's "Steve Prefontaine Film Festival," highlighting the awesome achievements of the Oregon legend. The record-breaking athlete, who helped popularize running in the 1970s (the fact that he was a babe, mustache and all, didn't hurt), died at age 24 in a single-car accident — giving rise to the nickname "the James Dean of running" — but remains an inspiration for his intense dedication to the sport. The Pre double-feature includes Robert Towne's 1998 *Without Limits*, starring Billy Crudup (not to be confused with 1997's competing biopic *Prefontaine*, starring Jared Leto), and the 1995 documentary *Fire on the Track: The Steve Prefontaine Story*. (Cheryl Eddy)
8pm, donations accepted
Creek Park
451 Sir Francis Drake Blvd., San Anselmo
www.filmnight.org

FRIDAY 7/20

"PERSIAN LOOKING"

Maryam Rostami's theatrical exploration of her Persian heritage has



RAY DAVIES SEE THURSDAY/19



extended from deeply moving solo theater (last summer's play-in-progress preview "Persepolis, Texas") to hilariously relevant drag — not many performers can bring down the house with a number performed in a deconstructed burqa, using only eyebrows to "lip-sync." Her latest ensemble piece, "PERSIAN LOOKING" is "specifically about the way that Middle Eastern women living in the West process the news that we hear about our sisters living in warzones back 'home.'" It's paired with another cool-sounding examination of women in the contemporary world: Cara Rose DeFabio's "She Was a Computer," which uses language from obsolete computer manuals and the audience's own cell phones, among other things, to look at how gadgetry and its social currency are passed down through female generations.

8pm, \$20
Also Sat/21, 8pm; Sun/22, 2pm and 8pm
CounterPulse
1310 Mission, SF
(415) 626-2060
www.counterpulse.org

FRIDAY 7/20

SAM BUSH

Multi-instrumentalist Sam Bush has been highly influential in the bluegrass and "newgrass" genres of Americana music, performing with artists such as Lyle Lovett, Bela Fleck, Emmylou Harris, and more, all while inspiring a world of fans with his excellent mandolin, fiddle, banjo, and guitar playing skills. Recently honored with the Americana Music Association Lifetime Achievement Award — quite a feat considering he only just turned 60 — Bush released his latest album *Circles Around Me* in 2009, and continues to thrive on stage, where he switches off instruments and energetically blends a host of sounds all into a joyous mix. (McCourt)

9pm, \$26
Great American Music Hall
859 O'Farrell St., SF
(415) 885-0750
www.slimspresents.com

SATURDAY 7/21

PHONO DEL SOL MUSIC AND FOOD FESTIVAL

Out of the darkened beer-soaked clubs and into the dewy green park with you. The Phono Del Sol Music and Food Festival returns



this weekend, and the price is still right. It's just \$7 to \$10 max (unless you go VIP) for the pleasure of chilling in the grass with pals while rollicking locals Fresh & Onlys, sincere globe-trotters Unknown Mortal Orchestra, and Santa Barbara synth-and-flute freaks Gardens & Villa fill the park with sweet music. Produced by the Bay Bridged blog, this year's curated lineup also includes Vivian Girl Katy Goodman's shimmering solo effort *La Sera*, along with Northern California bred acts such as Dominant Legs, Sea of Bees, and Mwahaha. Its bears mention that the food lineup also rocks, and nearly a dozen local food trucks will come roaring over the hill: munch on the spicy fusion of Kung Fu Tacos, Doc's of the Bay, Kasa Indian, Voodoo Van, Frozen Kuhsterd, and more.

Noon-6pm. \$7-\$10.
Potrero Del Sol Park
25th Street at Utah, SF
www.phonodelsol.com

SATURDAY 7/21

MY BEST FIEND

One of a handful of rock bands on the esteemed Warp Records' largely electronic roster, My Best Fiend cranks out pastoral ballads of human frailty that mutate slyly into psychedelic, space-bound epics. The Brooklyn outfit's debut full-length, *In Ghostlike Fading*, emanates a distinctly '70s vibe, recalling the heady propulsion of Pink Floyd's looser, slower jams; the stoned disillusionment of David Crosby's *If I Could Only Remember My Name*; the sun-drenched melancholy of Neil Young's *Harvest*. Not to be mistaken for a group of twenty-

some things halfassedly replicating their parents' record collections, My Best Fiend sets its tunnel vision on a specific time and place in rock music, channeling it poignantly, respectfully, ecstatically. (Taylor Kaplan)

With White Cloud
9pm, \$10
Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com

SATURDAY 7/21

SONNY AND THE SUNSETS

San Francisco native Sonny Smith likes to keep himself busy. This summer saw the release of his band's third album in as many years. Before that he was occupied with his "100 Albums" project, in which Smith collaborated with visual artists to invent 100 different album covers by 100



fake bands as well as a single off each of the faux records, which he wrote and recorded with the help of other Bay Area artists such as Ty Segall and Thee Oh Sees' John Dwyer. *Longtime Companion*, his latest (real) effort, is not as grandiose or harebrained as some of Smith's other creations, but its

simple Americana charm is just as stunning. (Zaremba)

With Wet Illustrated, Pink Films, Cool Ghoul
9pm, \$15
The Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

TUESDAY 7/24

AVA LUNA

Reminiscent of TV On the Radio in its thorny, postmodernist treatment of soul, punk, and R&B, and the Dirty Projectors, with their anything-goes vocal dynamics, Ava Luna's sound is in a constant state of flux, too busy searching and experimenting to settle into a comfortable groove. Remarkably dense, brimming with tension, and jumping wildly between musical languages, the Brooklyn band's newly released debut LP, *Ice Level*, bears the audacity of a group with a much longer resume. In an age of too many laptop shows, and rock bands resorting to predictable schtick, this dynamic seven-piece ought to deliver a richly stimulating, thrillingly unstable performance. (Kaplan)

With That Ghost, Youngman Grand
9pm, \$10
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 71 Stevenson St., Second Floor, SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



FOUNTAINS OF WAYNE SEE THURSDAY/19

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Tue, July 24

LENI STERN TRIO

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STEPHANE WREMBEL

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ARTS + CULTURE: FILM

BY CHERYL EDDY

cheryl@sfbg.com

SFJFF This year's San Francisco Jewish Film Festival includes a trio of documentaries inspired by ephemera: hand-scrawled memoirs and journals, decades-old letters, fading photographs, and yellowing newspapers, long-forgotten and crumpled into attics and storage closets.

Dust be damned, for all three filmmakers — Arnon Goldfinger (*The Flat*), David Fisher (*Six Million and One*), and Daniel Edelstyn (*How to Re-Establish a Vodka Empire*) — become obsessed with these scraps from the past, and with piecing together their family histories, all of which were studded with tragedy and rarely discussed with younger generations. The task requires the kind of determination that can only be mined from a deeply personal place — and it results in some deeply personal films.

The docs are similar, especially when viewed in the short span of a festival, but Goldfinger's *The Flat* is the standout. It begins as the filmmaker's family descends upon the Tel Aviv apartment of his recently-deceased grandmother, "a bit of a hoarder" who lived to 95 and seemingly never got rid of anything. This includes, as Goldfinger discovers, copies of the Joseph Goebbels-founded newspaper *Der Angriff*, containing articles about "the Nazi who visited Palestine." The Nazi was Leopold von Mildenstein, an SS officer with an interest in Zionism. Turns out he made the journey in 1933 with his wife and a Jewish couple named Kurt and Gerda Tuchler — Goldfinger's grandparents.

Understandably intrigued and more than a little baffled, Goldfinger investigates, finding letters and diary entries that reveal the unlikely traveling companions were close friends, even after World War II. His mother, the Tuchler's daughter, prefers to "keep the past out," but curiosity (and the pursuit of a good documentary) presses Goldfinger forward; he visits von Mildenstein's elderly daughter in Germany, digs through German archives, and unearths even more surprises about his family tree. Broader themes about guilt and denial emerge — post-traumatic coping mechanisms that echo through generations.

Family is a favorite subject for fellow Israeli David Fisher (2000's *Love Inventory*). For *Six Million and One*, he rounds up his brothers and sister for a visit to the Austrian concentration camp where their late father was held as a teen. The elder Fisher recorded his thoughts in a memoir that only David can bear to read. As the siblings engage in the odd pursuit of being tourists in a place of brutality — the film illustrates the town's changing landscape through eerie, before-and-after photos — their playful arguments escalate into legit psychodrama as the camera rolls and four raw nerves react to their intense emotions.

Interspersed with this journey is Daniel Edelstyn's visit with some American veterans who saw unimaginable horrors when they arrived to liberate the camps. It becomes clear that post-traumatic stress doesn't just affect Jewish families grappling with the after effects of the Holocaust. When Fisher wistfully remarks that his father never spoke about his experiences, an elderly soldier tells him, "Maybe you're better off not having heard the stories."

Lighter in tone, but with an equally serious back story, is Daniel Edelstyn's *How to Re-*

OUT OF THE PAST: (CLOCKWISE FROM TOP) *THE FLAT*, *SIX MILLION AND ONE*, AND *GLICKMAN*.

PERSONAL DETECTIVES

Filmmakers chart their family histories (and mysteries) at the San Francisco Jewish Film Festival



Establish a Vodka Empire, which follows the British filmmaker's quest to import the vodka made at the Ukrainian factory once owned by his great-grandfather. The disheveled Edelstyn, who admits he has no business experience, pinballs between charming and exasperating as he fumbles through meetings with distributors and dodges hostile locals in his grandmother's hometown. Despite the film's title, Edelstyn's adventures in booze are less compelling than the tale of that grandmother, whose remarkable life is re-enacted with sepia-toned silent film-style clips (starring Edelstyn's wife, Hilary Powell, who's also the film's cinematographer), and miniature animations.

THE MORE YOU KNOW

There's more for fans of non-narrative cinema, as SFJFF unspools several biopics that also delve into troubled pasts — with significant triumphs along the way. No one embodies this more than Roman Polanski, subject of *Roman Polanski: A Film Memoir*, directed by Laurent Bouzereau and structured as a sit-down conversation with longtime Polanski pal and producer Andrew Braunsberg. If you're hoping for hardball questions or new information on Polanski's colorful life, prepare for disappointment; the familiar pillars of the Polanski legend (traumatic childhood growing up as a Polish Jew during World War II; filmmaking success with films like 1968's *Rosemary's Baby* and 1974's *Chinatown*; wife Sharon Tate's gruesome death at the hands of Charles Manson's followers; and that oh-so-inconvenient sexual assault charge, which came back to haunt him 30 years after the fact) are all covered.

If you've read *Roman By Polanski*, the director's autobiography, or seen the 2008 doc about his struggle with scandal, *Roman Polanski: Wanted and Desired*, this is familiar turf. But to hear the celebrated director share his memories



in his own voice, encouraged by an interviewer he trusts, is a unique experience.

You won't hear the spoken voice of passionate, patriotic Yoni Netanyahu, the Israeli commando who died leading the 1976 hostage-rescue mission at Uganda's Entebbe Airport, in Ari Daniel Pinchot and Jonathan Gruber's *Follow Me: The Yoni Netanyahu Story*. But Netanyahu — adored older brother of Benjamin Netanyahu, Israel's current Prime Minister — was prolific letter-writer, and his words (read by actor Marton Csokas) are an invaluable component of this affectionate portrait. But it's not all heroic platitudes: Netanyahu, who also fought in the Six Day War and the Yom Kippur War, put the military above everything else, including his marriage.

"I don't ever remember walking as a young person," jokes sportscasting great Marty Glickman at the start of James Freedman's upbeat *Glickman*. "I always ran. It was just my nature to run." Though he's referring to his extraordinary sprinting ability, which got him all the way to the 1936 Olympics (where he was denied the chance for certain glory for Hitler-related reasons), it's also kind of how he lived his life, attacking bigotry and adversity with sunny side-up resilience. Glickman died in 2001, but his life was well-documented — when he wasn't making sports history, he was doing the play-by-play for it. As an influential broadcaster (basketball fans: he was the first one to say "Swish!"), there's no shortage of famous fans willing to weigh in: Bob Costas, Bill Bradley, Jerry Stiller, Jim Brown, and Larry King, who has supremely high praise for Glickman's skills: "It was like his voice was attached to the ball." **SFBG**

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MELODY MACHERS

SFJFF music docs examine violin wunderkinds, Orthodox hip-hop artists, and Ben Lee

BY EMILY SAVAGE
emilysavage@sfbg.com

SFJFF "All greatness comes from pain." The simple statement comes from Raoul Felder, brother of legendary R&B songwriter Doc Pomus, in the beautiful, crushing mediation on his brother's life, *A.K.A. Doc Pomus*, the closing-night film of the San Francisco Jewish Film Festival.

Doc wrote some of the greatest music of a generation: R&B and early rock'n'roll standards such as "This Magic Moment," "A Teenager in Love," "Save the Last Dance For Me," and "Viva Las Vegas" — songs made famous by the likes of Dion, the Drifters, and Elvis Presley. Jewish, debilitated by polio, and vastly overweight, Doc defied expectations while struggling with a lifetime of outsider status and physical pain.

It's a subject that runs — albeit in far paler shades — throughout many of the fest's music-filled documentaries. Defying limitations, strength through struggle, alienation, outsiders looking in; these all come up again and again. *Tsuris* to *nachas*, struggle to get to joy. All that plays out in the films, along with wildly varying (R&B, hip-hop, classical old world violin, 1990s-era Australian grunge pop) and vibrant music created by the subjects.

In *Y-Love*, about the gay, formerly Hasidic (still Orthodox) black Jewish rapper, these themes of isolation persist, almost painfully so. Having just come out during the year of filming, *Y-Love* seems to be smack dab in the midst of his struggle, and not yet capable of showing it all to the cameras following him through performances in Israel, his childhood neighborhood in Baltimore, and a New York recording studio. Most of these scenes are a bit long, focusing intently on *Y-Love*'s furrowed brow as he talks in great detail about the past without revealing much about how it's affecting him now.

That's not to say he hasn't achieved something notable — we see that part. *Y-Love* does have followers, his records are starting to gain some traction, his YouTube videos have plenty of hits. He's an anomaly in the communities he's chosen (Judaism, the hip-hop



THEY WRITE THE SONGS:
BEN LEE:
CATCH MY DISEASE (TOP)
AND **A.K.A. DOC POMUS.**

scene), and owes his burgeoning artist status to this. He defied an agonizing childhood with an alcoholic, drug-addicted mother by turning to Judaism — a religion he first heard of in a TV commercial, a story he mentions in most interviews — and using word flow to study Torah.

On the other side of the world, and from an entirely different generation, there's Jascha Heifetz, the gifted subject of *God's Fiddler*. Growing up in rural Russia in the early part of the last century (he passed away in 1987), he was attached to the violin nearly since birth — a voice-over tells the story of Heifetz as a baby being soothed by the instrument's sound — and a prodigy by age 5. Heifetz struggled with a demanding father and rising anti-Semitism, and had to fight to live in Saint Petersburg: the city had a quota for the amount of Jews allowed within its limits, not to mention the amount of Jews allowed to study at its prestigious music conservatory. But his eventual international attention and success led to a period of rebellion; negative reviews led the wunderkind to contemplate suicide.

Emerging from the darkness, he re-focused on his instrument — but never again smiled while playing.

Though Ben Lee was born in Sydney, Australia some 77 years later, his musical journey — traced in fun, frenzied, colorful doc *Ben Lee: Catch My Disease* — mirrors Heifetz's in certain ways. His first bout with fame also came at an early age, as a precocious tween in '93 with his band Noise Addict. He went on to achieve higher levels of attention as a solo artist, steadily releasing poppier albums throughout the late '90s and early '00s, but never again reached as wide an audience outside of Oz (where he is a bona fide superstar).

Catch My Disease features interviews with '90s mainstays and enduring entertainers like Thurston Moore (who discovered Lee as a child), Beastie Boy Mike D (who signed him to Grand Royal), actor Winona Ryder, and former girlfriend Claire Danes; Lee emerges as a well-rounded, exuberantly talented musician, always chasing a seemingly unattainable level of success. **SFBG**

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BY GARY HANAUER
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NUDE BEACHES GUIDE 2012

Our annual survey of Northern California naked fun in the sun.

NUDE BEACHES Arrests for being naked on the sand, anti-nudity warning signs going up at previously unthreatened spots, outright threats of beach closures, social activists making their mark on San Francisco's most well-known clothing-optional beach: this is shaping up to be one of Northern California's busiest nude beach seasons in recent memory.

Faced with a July 1 deadline, on June 28 Governor Jerry Brown's administration announced it saved or would stall shutting down all but one of 70 state parks and beaches targeted for closure due to budgetary shortfalls. These include three sites in our annual guide: Montara's Gray Whale Cove, Carmel's Garrapata State Park, and Zmudowski State Beach in northern Monterey County.

Officials said they would use \$13 million in bond money in the budget to keep the properties running at least through summer. Some 40 parks will remain open for an estimated one to five years, due to temporary funding and support agreements being negotiated with nonprofit foundations and other organizations. More than 25 other properties, including Gray Whale Cove, also known as Devil's Slide, will keep going while deals are completed.

When asked exactly how long Gray Whale Cove,

Garrapata, and Zmudowski would stay open, California State Parks spokesman Dennis Weber told me they could keep going for a month, the entire summer, a year, or even longer. "We don't know how much time we have," he said.

Paul Keel, the state parks sector superintendent for the area that includes Gray Whale Cove, was more optimistic. He told me he's keeping the popular beach open through at least the end of July because while "nothing's been signed or inked, it's fair to say we are optimistic" an agreement with a private operator or nonprofit will be finalized before then. Until the state took control, the site was run by a private licensee, San Francisco developer Carl Ernst and his company, Gray Whale Cove Enterprises, Inc.

Ruth Coleman, head of the State Parks and Recreation Department, said the bonds would fund solar power systems, as well as automatic pay machines that take credit and debit cards. And visitors arriving at Devil's Slide or Garrapata are likely to notice signs that urge them to pay for parking instead of parking outside.

The card machines are likely to be particularly handy at Devil's Slide after a long-awaited tunnel bypassing rockslide-prone Highway 1, which remains the access point to the beach, is

expected to open this fall. Keel suspects the Devil's Slide Tunnel will bring larger crowds to the beach.

But the news wasn't all good. Maintenance and garbage pick up operations are likely to remain reduced or eliminated. In late June, Brown partly vetoed a larger, \$41 million funding bill that had been OKed by the state legislature. State Senator Joe Simitian (D-Palo Alto), who coauthored the bigger funding plan, criticized the veto, calling it "a lost opportunity to take action." Another lost opportunity: in November 2010, California voters rejected a ballot initiative that would have raised about \$500 million for state parks.

In the past year cops have raided Garrapata and put up signs about nudity at Bonny Doon Beach and at least two other beaches north of Santa Cruz.

At Garrapata, rangers and lifeguards cited over a dozen persons for public nudity last summer and began patrolling the beach at least two times a day after receiving what lifeguard Eric Sturm told the Carmel Pine Cone were reports of "sex acts on the beach."

And at Bonny Doon, Laguna Creek, and Panther Beach, "Nudity In The State Park System Is Prohibited" signs have been posted, although naturists there remain defiant and are still visiting the sites. "A 50-year tradition

(of clothing-optional use at Bonny Doon) cannot be extinguished by a simple sign," said Rich Pasco, coordinator of the Bay Area Naturists, after the signs went up. He urged nudists to "be polite and respectful" of rangers and suit up "if requested," but to engage them in "intelligent conversations." After two months, the signs at Bonny Doon, though, were taken down because, according to Joe Connors, public safety superintendent for state beaches in the Santa Cruz area, "we don't get a big volume of complaints there."

Want to join others in having fun at a clothing-optional spot this summer? The country's only naked Full Moon Hikes will take place in Castro Valley in late July, August, and September (see our listings online at SFBG.com for Last Trampas in Contra Costa County for details). Another idea to meet and socialize with fellow naturists: drop by Bonny Doon on September 15, when fans of the site will be gathering to keep it pristine by finding and removing trash.

Finally, you can aid the naturist community by sending me your new beach discoveries, trip reports, and improved directions (especially road milepost numbers), along with your phone number to garhan@aol.com or Gary Hanauer, c/o San Francisco Bay Guardian, 71 Stevenson, 2nd Floor, San Francisco, CA 94105.

SAN FRANCISCO

NORTH BAKER BEACH, SAN FRANCISCO

Social activists have begun streaming onto the sand of America's biggest urban nude beach, creating what visitor Santosh calls "a tone that's like Burning Man," with regulars bringing guitars, drums, and Frisbees to the sand, putting up art work best described as eclectic, and occasionally staring down gawkers." There's no requirement that you go nude," says Santosh, an artist, graphic artist, and producer of San Francisco's How Weird Street Faire, an outdoor street fair held each year in the SoMa neighborhood as a fundraiser for the World Peace Through Technology Organization. "But if a creeper dude plops down next to a (nude) person or if they are staring at someone's private parts and it's happening close to where we are, on the far north end (of North Baker), then they will start being the object of ridicule.

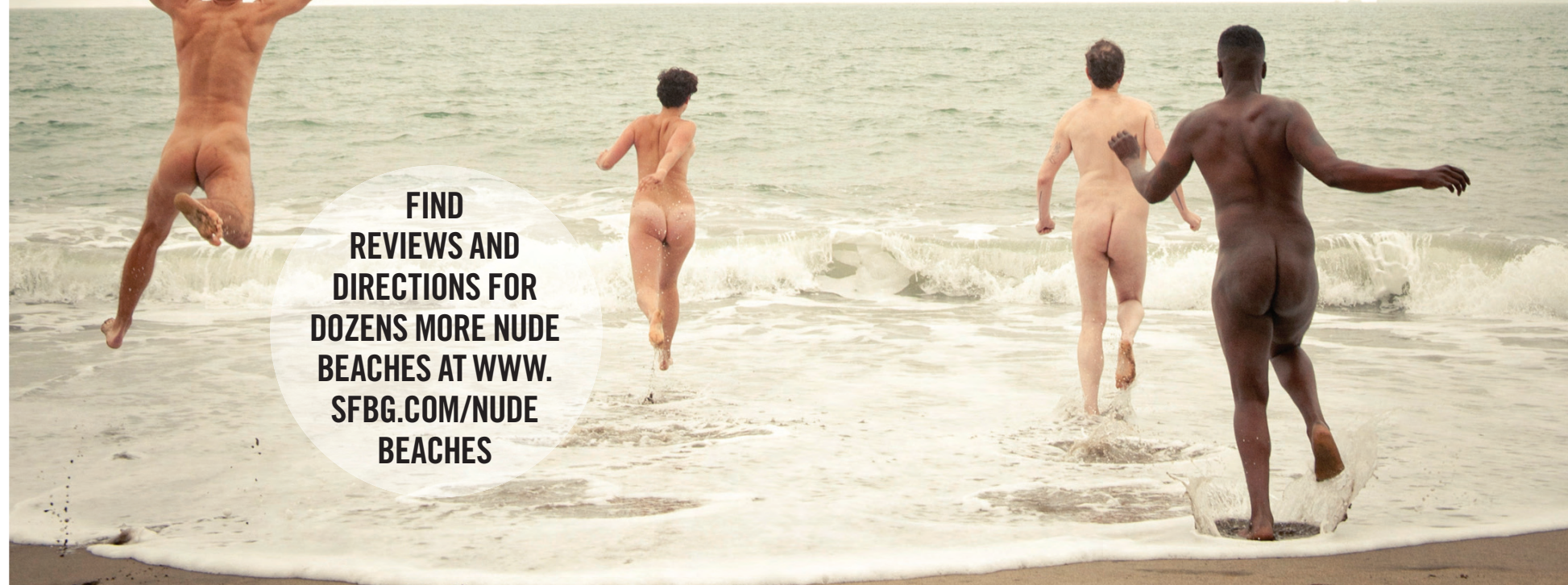
Directions: Take the 29 Sunset bus or go north on 25th Avenue to Lincoln Boulevard. Turn right and take the second left onto Bowley Street. Follow Bowley to Gibson Road, turn right, and follow Gibson to the east parking lot. At the beach, head right to the nude area, which starts at the brown and yellow "Hazardous surf, undertow, swim at your own risk" sign. Some motorcycles in the lot have been vandalized, possibly by car owners angered by bikers parking in car spaces; to avoid trouble, motorcyclists should park in the motorcycle area near the cyclone fence.

LAND'S END BEACH

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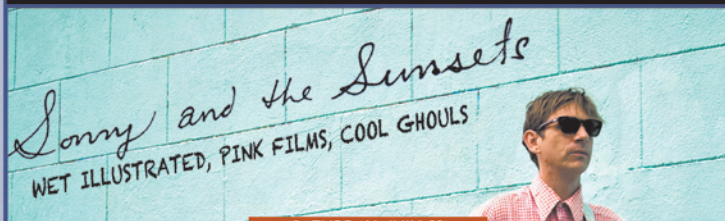
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togs, Land's End should really be called Swimsuit's End. The reason: although it draws more clothed users than nudists, more than a few swim tops and bottoms magically "disappear" on warm spring, summer, and fall days at the little cove off Geary Boulevard. Come early to grab your share of the sand on this semi-rocky shoreline, which is sometimes dotted with rock-lined windbreaks left by previous sunbathers. Bring a light jacket or sweat-shirt in case the weather changes.

Directions: Follow Geary Boulevard to the end, then park in the dirt lot up the road from the Cliff House. Take the trail at the far end of the lot. About 100 yards past a bench and some trash cans, the path narrows and bends, then rises and falls, eventually becoming the width of a road. Don't take the road to the right, which leads to a golf course. Just past another bench, as the trail turns right, go left toward a group of dead trees where you will see a stairway and a "Dogs must be leashed" sign. Descend and head left to another stairway, which leads to a 100-foot walk to the cove. Or, instead, take the service road below the El Camino del Mar parking lot 1/4 mile until you reach a bench, then follow the trail there. It's eroded in a few places. At the end, you'll have to scramble over some rocks. Turn left (west) and walk until you find a good place to put down your towel.

GOLDEN GATE BRIDGE BEACH

On the hottest days, Golden Gate Bridge Beach becomes so packed with people that one visitor describes it as a "gay mob scene." But the rocky shore, which connects three picturesque coves, also gets its share of straight men and women. Prime, non-cruising activities include sunbathing, enjoying breathtaking views of the Bridge, and even taking some dips in the water. "You can sometimes go out over 100 feet during low tide," a woman tells me.

Directions: from the toll booth area of Highway 101/1, take Lincoln Boulevard west about a half mile to Langdon Court. Turn right (west) on Langdon and look for space in the parking lots, across Lincoln from Fort Winfield Scott. Park and then take the beach trail, starting just west of the end of Langdon, down its more than 200 steps to Golden Gate Bridge Beach, also known as Marshall's Beach. Despite recent improvements, the trail to the beach can still be slippery, especially in the spring and winter.

SAN MATEO COUNTY

DEVIL'S SLIDE, MONTARA

Although Devil's Slide, also known as Gray Whale Cove, was scheduled to be closed this month by the state due to budget shortfalls, officials plan to keep it open

while they negotiate with what Paul Keel, San Mateo coast state parks sector superintendent, calls a prospective "donor to keep it in operation for the coming year." At press time, Keel told us that although "nothing's been signed or inked, it's fair to say we are optimistic, so hopefully we will know more in the next month." Access to the site, though, is changing: after a long-awaited, voter-approved Devil's Slide tunnel is completed this fall, Keel and others expect a possible increase in traffic to the beach, as more pedestrians and bicyclists use a nearby section of Highway 1 that is being closed. Meanwhile, rangers say they will allow a long-standing tradition of nudity to continue on the sand unless visitors complain.

Directions: Driving from San Francisco, take Highway 1 south through Pacifica. Three miles south of the Denny's restaurant in Linda Mar, turn left (inland or east) on an unmarked road, which takes you to the beach's parking lot and to a 146-step staircase that leads to the sand. Coming from the south on Highway 1, look for a road on the right (east), 1.2 miles north of the Chart House restaurant in Montara. Starting this fall, from the north, take Highway 1 through the Devil's Slide tunnel and then turn left onto the road described above. From the south, continue using the above directions. Most naturists use the north end of the beach, which is separated by rocks from the rest of the shore.

SAN GREGORIO NUDE BEACH, SAN GREGORIO

Still the USA's longest continually used nude beach, San Gregorio even has its own web site and live web cam at www.freewebs.com/sangregoriobeach. The privately run operation, which is located next to San Gregorio State Beach, recently began its 46th year of serving the clothing-optional community.

The beach often draws a large gay crowd, along with some nude and suited straight couples, singles, and families. "It's a really romantic spot," says a single woman. However, first-timers are sometimes annoyed (as I was, years ago) by the driftwood structures on the sandy slope leading down to the beach, which are used by some visitors as "sex condos." However, fans of the beach savor San Gregorio's stunning scenery. It has "awesome natural beauty," says regular visitor Bob Wood. Attractions of the 120-acre site include two miles of soft sand and tide pools to explore, as well as a lagoon, lava tube, and, if you look closely enough on the cliffs, the

remains of an old railroad line.

Directions: From San Francisco, drive south on Highway 1, past Half Moon Bay, and, between mileposts 18 and 19, look on the right side of the road for telephone call box number SM 001 0195, at the intersection of Highway 1 and Stage Road, and near an iron gate with trees on either side. From there, expect a drive of 1.1 miles to the entrance. At the Junction 84 highway sign, the beach's driveway is just .1 mile away. Turn into a gravel driveway, passing through the iron gate mentioned above, which says 119429 on the gatepost. Drive past a grassy field to the parking lot, where you'll be asked to pay an entrance fee. Take the long path from the lot to the sand; everything north of the trail's end is clothing-optional (families and swimsuit using visitors tend to stay on the south end of the beach). The beach is also accessible from the San Gregorio State Beach parking area to the south; from there, hike about a half-mile north. Take the dirt road past the big white gate with the Toll Road sign to the parking lot.

SANTA CRUZ COUNTY

BONNY DOON NUDE BEACH, BONNY DOON

Despite the temporary erection of anti-nudity warning signs at longtime nudie fan favorite Bonny Doon Beach, north of Santa Cruz, officials have told us they have no immediate plans to issue citations at the north end of the site, which has traditionally been occupied by naturists.

In fact, in June, Pam, of San Mateo, even found a nudist at the main public, south side of the beach, which is used by suited visitors. A 15-foot long rock on the sand, along with a sloping cliff with rocks that jut out, separate the two sides of the cove that form Bonny Doon.

"In the short term, things at Bonny Doon are destined to continue the way they are," says Kirk Lingenfelter, sector superintendent for Bonny Doon and nearby state beaches. Lingenfelter says he likes Bonny Doon just the way it is. "It's one of our pocket beaches," he explains. "They

can really give you the feeling of rugged, untouched majesty. I like standing on those beaches. You can sometimes forget that there's a highway in the distance. It's a very important feeling to maintain. "The clothing-optional section usually attracts more women and couples than most nude beaches. "Minuses" include occasional vehicle burglaries and gawkers on the bluffs or in the bushes.

Directions: From San Francisco, go south on Highway 1 to the Bonny Doon parking lot at milepost 27.6 on the west side of the road, 2.4 miles north of Red, White, and Blue Beach, and some 11 miles north of Santa Cruz. From Santa Cruz, head north on Highway 1 until you see Bonny Doon Road,

which veers off sharply to the right just south of Davenport. The beach is just off the intersection. Park in the paved lot to the west of Highway 1; don't park on Bonny Doon Road or the shoulder of Highway 1. If the lot is full, drive north on Highway 1, park at the next beach lot, and walk back to the first lot. Or take Santa Cruz Metro Transit District bus route 40 to the lot; it leaves the Metro Center three times a day on Saturdays and takes about 20 minutes. To get to the beach, climb the berm next to the railroad tracks adjacent to the Bonny Doon lot, cross the tracks, descend, and take a recently improved, sign-marked trail to the sand. Walk north past most of the beach to the nude cove on the north end. Alternately, Dusty suggests parking as far north as possible, taking the northern entrance, and, with good shoes, following a "rocky and steep" walk down to the sand.

2222 BEACH, SANTA CRUZ

In late May, when my girlfriend and I visited a little cliffside park above it and peered down on the aptly named 2222 — it's the number of the house across the street — we discovered that the pocket-size cove looked as beautiful as ever. In fact, America's smallest nude beach is so small it could probably fit in your yard. And that's what makes it a magical place. You won't find crowds at 2222, which takes scrambling to reach and isn't recommended for children or anyone who isn't a good hiker. However, those who are agile enough to make it down a steep cliff and over some concrete blocks on the way down will probably be rewarded with an oasis of calm and a good spot to catch some sunrays.

Directions: The beach is a few blocks west of Natural Bridges State Beach and about 2.5 miles north of the Santa Cruz Boardwalk. From either north or south of Santa Cruz, take Highway 1 to Swift Street. Drive .8 miles to the sea, then turn right on West Cliff Drive. 2222 is five blocks away. Past Auburn Avenue, look for 2222 West Cliff on the inland side of the street. Park in the nine-car lot next to the cliff. If it's full, continue straight and park along Chico Avenue. Bay Area Naturists leader Rich Pasco suggests visitors use care and then follow the path on the side of the beach closest to downtown Santa Cruz and the Municipal Wharf.

MARIN COUNTY

MUIR NUDE BEACH, MUIR BEACH

RATING: A

Mellow times are continuing at one of the Bay Area's easiest to reach and most enjoyable nude beaches, the clothing-optional north side of Muir Beach. Also known as Little Beach, it's separated by the main public beach by a line of large

rocks that visitors usually walk over. Says Lucas Valley's Michael Velkoff, who switched from Red Rock to become a regular at Muir: "This season, there's plenty of sand. It's also a great place for women because people leave you alone here. Nobody's hitting on you. And high tide only comes a third of the way up the beach." Recent additions include a new bridge over a marshy, lagoon-like area near the parking lot, plus about a half dozen Porta-Potties.

Directions: From San Francisco, take Highway 1 north to Muir Beach, to milepost 5.7. Turn left on Pacific Way and park in the Muir lot (to avoid tickets, don't park on Pacific). Or park on the long street off Highway 1 across from Pacific and about 100 yards north. From the Muir lot, follow a path and boardwalk to the sand. Then walk north to a pile of rocks between the cliffs and the sea. You'll need good hiking or walking shoes to cross; in very low tide, try to cross closer to the water. The nude area starts north of it.

RED ROCK BEACH, STINSON BEACH

One of the most popular Bay Area nude beaches, Red Rock has struggled with sand erosion that's left a smaller site the last few seasons, along with a more crowded feel to it and, perhaps in reaction, fewer overall visitations. Except for being a little overgrown with vegetation in early July and some poison oak on the half nearest the highway, the beach trail, however, is reported in good shape this year. "Just wear shoes with socks, go single file in spots, and you should be okay," advises Stinson Beach attorney-teacher Fred Jaggi. Rock climbing and various kinds of Frisbee continue to be frequent pastimes at Red Rock — Ultimate Frisbee games there can last as long as three hours. Naked Scrabble and Nude Hearts are among the other games played by sunbathers. "It's very peaceful at the beach," says Jaggi. "Nobody ever brings down a large boombox."

Directions: Go north on Highway 1 from Mill Valley, following the signs to Stinson Beach. At the long line of mailboxes next to the Muir Beach cutoff point, start checking your odometer. Look for a dirt lot full of cars to the left (west) of the highway 5.6 miles north of Muir and a smaller one on east side of the road. The lots are at milepost 11.3, one mile south of Stinson Beach. Limited parking is also available 150 yards to the south on the west side of Highway 1. Or from Mill Valley, take the West Marin/Bolinas Stage toward Stinson Beach and Bolinas. Get off at the intersection of Panoramic Highway and Highway 1. Then walk south .6 mile to the Red Rock lots. Follow the long, steep path to the beach that starts near the Dumpster next to the main parking lot. **SFBG**



RETRO-FUTURE

Danish music producer Tomas Barfod moves forward without escaping his past

BY RYAN PRENDIVILLE
arts@sfbg.com

MUSIC The sad truth of dance music is that the party necessarily ends. Tailor a song too much for the floor tonight and it's lifeless on the street or in the car tomorrow. Factor in the conflation between EDM and electronic music, and the latter can be all too often stuck in the shadow of the club. With his latest solo album, *Salton Sea*, Danish music producer Tomas Barfod steps out into new territory.

Barfod — a.k.a. Tomboy, also the drummer for electro-rock act WhoMadeWho — has worked on more projects than I could count: producing, running a label, booking Copenhagen's Distortion festival, and lots of DJing. But tired of non-stop club performances, he recently decided to refocus and moved to LA "It was about getting away from doing gigs and focusing on studio work, that was the main goal of going away," Barfod said. "But also to start from zero in a totally different — and awesome — environment."

This environment allowed Barfod to work with Leor Brown's burgeoning label Friends of Friends, home of talented producers including Shlohmo, Salva, and Groundislava. "I've always had a vision about where I wanted my career to go, and almost always ended there, but never on the path that I expected," Barfod says. Working with FoF has been an unexpected path. "It started when MySpace was almost dead. I hardly ever checked my messages, but I got one from Leor. It took us a couple of years to really figure out how to work together, but when I moved to LA there was no question that we should do an album."

The result is *Salton Sea*, named after the California lake area that's now largely an abandoned wasteland. (Imagine the post-apocalyptic setting for a *Fallout* video game or *Mad Max* movie.) In the early 1900s, an engineering accident flooded the area and created a lake that was for a few decades rebranded as a utopian resort town.

One track on the album recalls this, consisting of a single repeated lyric: "everybody came to party." An ecstatic house track? A hedonistic rager anthem? Barfod affects another mood entirely. The voice is robotic, with zero emotion, over a brooding four to the floor bass beat. The lyric is a statement that begs a question: and then what happened?

Saline levels rose. Water became polluted. Fish became infected with botulism and washed up on the beach. In the case of the Salton Sea, the past returned, the party was over, the people left.

Barfod describes himself as a "retro-romantic" for "places where nothing has been touched for ages. It doesn't need to be pretty, as long as it tells a story about the past." He was working on music and collecting pictures of abandoned places and things — ships being cut up in India at Alang Beach; empty offices in Detroit — so when Leor told him about the Salton Sea it was a natural fit. "It's a really special place," Barfod says, "the lake is kind of timeless."

Similarly timeless is *Blade Runner*, Ridley Scott's sci-fi classic set against an environmental dystopia. Not wanting to be too influenced by new music, Barfod cites the film, particularly Vangelis's soundtrack, as something he listened to a lot while making *Salton Sea*. Its stamp is there, beginning with the racing arpeggio and slow synth chord progressions

that open the album on "D.S.O.Y."

But the influence is beyond references. A video posted by Barfod shows visual designer Syd Mead discussing minute details like parking meters as he creates the futuristic world of *Blade Runner*. Key to the aesthetic is building on existing layers so that buildings use ceiling fans in an era of flying cars, and a geneticist can create artificial humans but wears coke bottle glasses. It's a regressive sort of futurism, but ages surprisingly well.

Listening to Barfod there's a sense of wanting to make something that sounds good now, but will last. "I think it's very hard to make something timeless. However my way of trying is that I tend to use analog sounds in my drums and synths, and acoustic instruments so it sounds somewhat retro, but on the other hand I use a lot of computer generated effects that are new and almost futuristic. I don't know if it makes my music timeless but I like it like that."

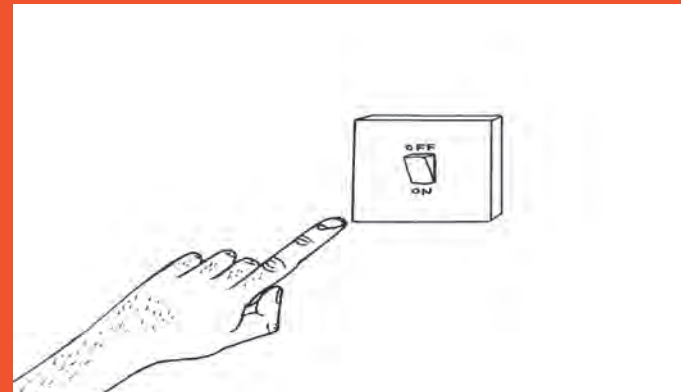
The lesson of the Salton Sea is that the future can't escape the past. The lesson of *Blade Runner* is that the future can't escape the past. Tomas Barfod is in a new home, with new collaborators, and a new label, but at the same time it's not a complete break. (Amongst the new voices on *Salton Sea* is his WhoMadeWho bandmate, Jeppe Kjellberg. When we exchanged emails Barfod was back in Europe for gigs.) While he's moving into the future, Barfod has his eyes and ears on the past. **SFBG**

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ARTS + CULTURE: MUSIC

GRASS WIDOW TAKES IN THE LOCAL SCENERY.
PHOTO BY TATUM MANGUS

THEY WANT TO BELIEVE

Grass Widow looked to the cosmos — and inward to San Francisco — for inspiration on its new record *Internal Logic*

BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC Grass Widow nicknamed the city it calls home “Planet San Francisco.” As in, the city is removed from elsewhere, it has its own humming, insular ecosystem. An inhabitable planet all its own that happens to be attached to the rest of the state and country.

The post-punk trio — bassist Hannah Lew, guitarist Raven Mahon, and drummer Lillian Maring — with lush harmonies and no frontperson used both this foggy city of ours and the unknown planets in the sky above as fodder for the electrifying new full-length, *Internal Logic*.

The album, which gets a proper release party this week at the Rickshaw Stop, was written and recorded in brief spurts over the course of a year, while Lew worked at Lost Weekend video store in the Mission, woodworker Mahon built things in Mendocino County, and Maring served up lattes in an Oakland cafe while writing about fairies for local blog FairyRoom.

Internal Logic is a title derived from the band’s own internal musical logic along with a phrase written by Tobi Vail after Grass Widow’s 2010 record, the bleak and beautiful *Past Time*, which was released on Kill Rock Stars. In the review, Vail writes, “Grass Widow are like The Raincoats or The Minutemen or even The Melvins in method, meaning they create their own formalistic, aesthetic universe with its own internal logic.” It stuck.

And this time, the trio is did it without a label — releasing *Internal Logic* on their own newly formed HLR Records. “It’s really just an extension of what we’ve been doing, we’ve always been really hands-on with all our business,” says Lew during her lunch break. “Also, we were just really proud of the record, almost proud enough that we were like, ‘we can’t share this glory with anybody.’” She laughs, recognizing this as a bold statement.

However audacious, it makes sense. The record is complex, angular, melodic, supernatural; both based in pop and roaring with the underpinned ethos of punk. It rears its head from moody rocker “Disappearing Industries” to tranquil, wordless shepherd “A Light in the Static.”

Those delicious harmonies swell on SF-meets-outer space track “Spock on Muni,” and again on single “Goldilocks Zone.” Like many of the songs on *Internal Logic*, “Goldilocks Zone” is about the possibility of life on other planets, along with hopeful personal mythologies and sci-fi parables. Lew discovered the zone that became the inspiration for the song through basic keystrokes.

“Sometimes when I’m feeling down I’ll go online and check what NASA’s doing. I follow them on Twitter. It just, for some reason, makes me feel hopeful when

there are things out there that people are doing that make me feel like an ant.”

She learned that afternoon about the Goldilocks Zone, essentially, a habitable zone. Like the fairytale, the environment in said zone is just right to host life.

She says the words to that track have been the most jumbled by the press. “We’re saying ‘just right,’ but people think we’re saying ‘just drive!’ or something really aggressive. There are so few words, it’s just: stood/looking at the sky/I wanted to find your whole life/I don’t know you/just right,” she says. “It’s just about that moment of wonderment — looking up at the sky and not knowing what’s out there, but knowing there’s a huge possibility that there is something, there’s a zone that is inhabitable for life.”

While the hopeful cosmic pining is most prominent on the record, one track is about something else

entirely, something I even hesitate to bring up, though it’s indeed a part of the puzzle. “Advice” is both about the weird dynamics of the industry, and the absolutely unwarranted advice so often thrust upon women by male sound guys, guitar techs, Guitar Center employees. “On a night when a douchey sound guy is starting to ruin our mood for a show, we

have that song and we just sing it, and it’s like a nod to each other.”

Which brings us to another unfortunate side effect — the bullshit, rape-referencing frat boy review of the new album that focused solely on gender. “It was shocking that they published that, but then again, it wasn’t, because in a lot of ways I think [that publication] is an icon for the apathetic years we’re in right now, shock value, this post-PC kind of thing where they’re playing on the idea that people are going to read what they write and be self-conscious about giving a shit about anything.”

Grass Widow, however, does give a shit about something — about making something memorable, about the band as a family, about creating an alternate universe with music.

The mostly celebratory — and celebrated — *Internal Logic* was released the same day the band began a summer tour in early June. “It was pretty affirming,” Lew says of the tour. “We even had a couple groups of girls be like, ‘we started a band because of you.’ I’m dying to hear those bands.” **SFBG**

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ASYLUM SEEKERS

'Marat/Sade' channels revolutionary yearnings and glorious excess from 1789 to 2012

BY ROBERT AVILA

arts@sfbg.com

THEATER From Broadway blockbuster *Les Misérables* (at the Orpheum) to offbeat courtly lounge act *Her Rebel Highness* (at Harlot), 18th-century radical postures are enjoying an unexpected vogue at the moment — as anachronistic and bracing as a pinch of snuff. But let the truly adventurous eat *Marat/Sade*. In what may be the year's most felicitous blend of company, producer, and material, Thrillpeddlers and Marc Huestis offer an exuberant, exquisitely trashy and note-perfect revival of Peter Weiss's radical 1963 play, permeating the enormous Brava Theatre with an infectious delirium perfectly in sync with restive times.

Helmed with operatic flourishes and insouciant humor by artistic director Russell Blackwood, *Marat/Sade* unfolds meticulously and vibrantly across an imposing pasteboard set (by James Blackwood) that aptly looks something like a sprawling lavatory with enormous glory holes, covered over in political graffiti (from "El pueblo unido jamás será vencido" to "Ayn Rand fucks you"). Whatever debt it owes to the original legendary production (staged by Peter Brook for the Royal Shakespeare Company, and made into a film in 1967), this *Marat/Sade* is fully inhabited by the raucous libertine spirit and Grand Guignol aesthetic of Blackwood's adventurous company and its artistic confreres — including former Cockettes Scrumby Koldewyn (the show's astute musical director and pianist) and Rumi Missabu (who excels as the straightjacketed and wild-eyed Jacques Roux, radical upstart priest of the French Revolution).

The play's full title — *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade* — pretty much says it all, plot-wise. The date is July 13, 1808, 15 years to the day after Girondist partisan Charlotte

Corday stabbed Jacobin leader Marat to death as he soaked in his bath. The French Revolution, having since lost many more lives in a tidal wave of bloodshed, has succumbed to Napoleon and the return of the old guard, wrapping themselves in the mantle of 1789. A skeptical, revolution-weary but ever defiant Sade (rivetingly personified by a darkly charming Jeff Garrett) has been granted permission to perform his play in the institution's bathhouse. There

the asylum's director, quintessential bourgeois twit Coulmier (a comically wound yet nicely restrained Brian Trybom), watches the performance with wife (Lisa Appleyard) and daughter (Carina Lastimosa Salazar), intervening now and then to protest feebly Sade's reinsertion of some previously censored lines.

Sade (once a real-life inmate at Charenton) meanwhile leads his variously deranged cast in a reenactment of the death of the Jacobin leader. The "actors" (or "patients" to Director Coulmier and his regime of mental hygiene) are made up of political dissenters, social deviants, the desperately poor, the disempowered, the mentally ill — the lines blur pointedly here.

This play-within-the-play unfolds like a comically unhinged historical pageant, with bursts of anarchic energy, high political debate, and low provocation — all amid excellent renderings of composer Richard Peaslee's wonderfully serrated songs (backed by Koldewyn, Victoria Fraser, Eden Neuendorf, and Birdie-Bob Watt on a mix of keyboard, percussion, brass and wind instruments). Marat (played with a biting intensity by a fine Aaron Malberg) argues with Sade while soaking continually in a bath to assuage the fever and itching from a debilitating skin disease,



his wounds attended to by spouse Simonne Evrard (a sure Kāra Emry).

Before he dies, Marat suffers three separate visits by Corday (played by a delicately incandescent Bonni Suval, as a narcoleptic and melancholic beauty with volcanic depths). But the real purpose of this thin plotline is the airing of competing viewpoints on the nature of revolution, freedom, power, individuality, social solidarity, authority, and (more implicitly) art's role as a site of radical alternatives.

To this end, the large and able cast has its say in song and other outbursts, variously hysterical, macabre, louche, and chilling. But the preeminent voices are Sade, Marat, Corday, and Roux — all of whom attack, from competing angles, the problem of resistance in the modern age, where bureaucratic class-rule comes in the name of democracy, liberty, equality, fraternity, and other terms appropriated by the modern state.

Effortlessly recalling recent popular uprisings across a shuddering planet, these archetypal voices of dissent sound as alive as ever in Weiss's eloquent dialogue —

an iridescent mix of the philosophical, poetical, and scatological. As the cast belts out for a final time the show's blunt refrain, "We want our revolution now!", the actors spill over the stage and the inmates take over the asylum, enveloping the audience

in a coup d'état that is simultaneously a coup de theatre, and a thoroughly carnivalesque upending of norms. It's enough to make you lose your head. **SFBG**

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ARTS + CULTURE: DANCE | ALYCE FINWALL DANCE THEATER'S JULIA HOLLAS
AND VIVIAN ARAGON IN *ANGEL*. PHOTO BY DAVID DESILVA

RED MEANS GO

Two venues and six choreographers collaborate and 'Werk It Out!'

BY RITA FELCIANO
arts@sfbg.com

DANCE When performance venue the Garage relocated from 975 Howard, moving deeper South of Market, it brought along its iconic red door — which I often thought of as a tribute to red-light districts around the world. A red door now opens 715 Bryant.

As he packed up to move, director Joe Landini could look back on the sizable crop of artists he helped develop through the Garage's residency programs. It's what happens when your space is available just about seven days a week for half a decade and you "present 230 shows a year," as he remembered from his new home.

But Landini also realized that many of these performance makers needed a venue beyond his own modest one, even in its upgraded form. ODC Theater — a fully professional house with 171 seats, a contrast to the Garage's (practically) hand-held lights and 49 folding chairs on risers — looked like a possibility. Fortunately, ODC Theater's new director Christy Bolingbroke thought along the same lines.

Initially, Landini came up with 13 artists who he knew were ready to fly the coop, though he is happy with the six he settled on. "I knew that I did not have to baby-sit them; I gave them 40 minutes and one year, and I was fully confident that they would produce."

Produce they did. All the works to be seen at this weekend's "Werk It Out!" festival were first showcased this spring at the old Garage.

Presenting world premieres are Alyce Finwall Dance Theater, Tanya Bellos's Project B, Christine Bonansea, Minna Harri Experience Set, Michelle Fletcher's Here Now Dance Collective, and Malinda LaVelle's Project Thrust. Together they represent a broad spectrum of very intriguing points of view that range from pure movement to quasi narrative and from dance theater to media-inspired.

Yet "Werk" almost didn't happen when expected funding didn't materialize. But the sex-tet — about as different a group of women you'll ever encounter — wowed to forge ahead. Finwall, the most experienced among them, offered the auspices of her

company's nonprofit status to act as a sponsor. "We worked together even though we hardly knew each other," she explained. "We had monthly meeting where Joe and Christy guided us through the process."

They learned about fundraising, publicity decisions, cooperative management, and priority seating, in addition to giving a lot of thought of how to translate their creations into a much larger space — with a single two-hour tech rehearsal.

ODC managed to help with some funding, but Finwall is full of particular admiration for Landini. "He is so generous," she said. "When that hoped-for funding didn't come through, and it wasn't going to happen, he gave us the house [i.e. ticket sales income] from the showcases this spring" — which amounted to almost half of their budget. **SFBG**

"WERK IT OUT!"

Thu/19-Sun/22, 8pm (also Sat/21-Sun/22, 3pm), \$25 (festival pass, \$50-\$60)

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DO NOT DISTURB

Todd Solondz' latest, the slight 'Dark Horse,' is not his greatest

BY DENNIS HARVEY
arts@sfbg.com

FILM Todd Solondz elicits a variety of responses, nearly all of them extreme, and nearly all reasonable enough. You can look at his work and find it brilliant, savage, challenging; or show-offy, contrived, fraudulent. The circles of interpersonal (especially familial) hell he describes are simultaneously brutal, banal, and baroque.

But what probably distresses people most is that they're also funny — raising the issue of whether he trivializes trauma (rape, murder, child abuse, etc.) for the sake of cheap shock-value yuks, or if black comedy is just another valid way of facing the unbearable.

His dialogue is enjoyably snappy, in the sense that the cat doubtlessly enjoys the crunchy snapping of bones in the bird or mouse it's caught (and

which the fox then enjoys in the cat). He's very good with actors — it's not easy to draw fully dimensionalized performances from such grotesque material. But these strengths only further muddy the line he walks between a theater of cruel hyper-realism and facile, modishly mean-spirited satire.

After 17 years and six features (excluding 1989's *Fear, Anxiety & Depression*, a tampered-with debut he's disowned), it seems safe to say the truth is somewhere between. While variable, his films have stayed interesting despite their narrow thematic and stylistic range. *Life During Wartime* (2009), the "sequel" to *Happiness* (1998), had startlingly good sequences even as it dutifully handed more ammo to the naysayers. No matter how suspect his intentions, it's difficult to shrug off the alarming punch in reptilian Charlotte Rampling's pickup of Ciarán Hinds, his tense reunion with the son he'd molested, or Allison Janney's whole portrait of a hapless "good" mother self-justifying one bad decision after another. It proved, at the very least, that Solondz hadn't lost his edge.

That's why *Dark Horse* is disturbing — because it isn't, in his usual way, and because it's such a slight, inconsequential, even soft movie by his standards. This time the sharp edges seem glibly cynical, and the sum ordinary enough to no longer seem unmistakably his.

It opens at a wedding reception, always a ghastly ordeal for single people who figure themselves losers. In that regard, Abe (Jordan Gelber) would be right — he is a big fat loser, an obnoxious jerk of about 35 who still lives with his parents (Mia Farrow, Christopher Walken) and works at dad's office, likely because no one else would employ him.

But Abe doesn't exactly see himself as a loser. He

resents and blames others for being winners, which is different — he sees the inequality as *their* fault. Spying Miranda (Selma Blair) at the reception, clearly miserable, he perceives someone whose self-esteem is so low she might lack the will or good sense to resist his awful personality when it's forced upon her.

He's right. Miranda's self-loathing is such that after some bewildered and mortified initial resistance, she figures she ... deserves him. In the interest of full disclosure, however, she airs some skeletons from the past, and these rattle Abe's barricade of angry obliviousness. So does getting fired by his fed-up dad, being asked to move out, discovering something weird about the office secretary (Donna Murphy), and so forth. Plus there's the eternal aggravation of being much less smart, handsome, and successful than his brother Richard (Justin Bartha), whom he thus blames for "ruining my life" — and who doesn't even lose

points with mom and dad for being gay! So unfair.

Dark Horse flirts with something interesting by letting these factors tear at Abe's deniability until he starts suffering delusional episodes — ones in which people tell him exactly the truth about himself. (Farrow's simpering voice

has seldom been put to better use than a sequence in which her infallibly supportive mother uses just the same sugary tone to inform Abe he's always been a waste of space.)

But *Dark Horse* is less of an ensemble piece than most of Solondz's films, and in hinging on Abe, it diminishes his usual ambivalence toward flawed humanity. Abe is a buffoon, like a particularly unfunny Zach Galifianakis supporting character in a broad commercial comedy inexplicably given center stage in a low-key seriocomic. The awful people in prior Solondz movies were also repellent, yet partly because we could perceive enough of their pathos to make them even more squirm-inducing. Abe has no pathos, or other redemptive qualities. He's just an annoyance, one whose mental health issues aren't clarified enough to induce sympathy. The director's deliberately crap pop soundtrack choices and tritely ironic ending only further reduce these 86 minutes to a thin, overextended joke.

That's disappointing for Solondz, though admittedly if *Dark Horse* were by somebody else its modest virtues might be more easily appreciated. In particular, the erratic Blair is excellent here — she digs into Miranda's depression so deeply we marvel that the woman can still summon energy to walk and talk. **SFBG**

DARK HORSE screens Thu/19 at San Francisco Film Society Cinema; it opens Fri/20 in Bay Area theaters.



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LUNCH HOUR

A new event suggests you step away from the desk and dance

BY NIKKI RODDY

arts@sfbg.com

MUSIC What's your idea of a productive lunch break? Mine involves returning a failed online shopping purchase to FedEx with just enough time to grab a sandwich to shove into my face back at my desk.

DJ Matt Haze, of the Slayers Club collective, hates this. "A lot of my friends work in the tech industry or in finance," he explains. "Even though they're eating a nice gourmet lunch, they're eating it at their desks. They're not taking a moment to breathe or take their eyes off the monitor... I want to provide an outlet for people during the day."

That outlet is RECESS, a new monthly (for now) midday party Haze is organizing with Sunset Promotions. The goal: to get as many young, San Francisco office workers to take full advantage of that magical allotted free hour during their day by getting sweaty with like-minded PYTs on the dance floor.

The daytime lunch party idea isn't entirely new. The Swedes have been doing it with wild success since 2010, under the name Lunch Beat, but Matt is quick to point out that his idea for RECESS came independently. He first shared the idea of a lunchtime party with friend and Scoutmob Community Manager Lauryn McCarthy.

She was the one who told him about the Lunch Beat phenomenon, which he credits for motivating him

to make RECESS a reality. "I was spurred into action," he says, "knowing that someone else had a similar idea and was making it work in Europe. I thought if any city in the US should have a lunchtime dance party, surely it's San Francisco."

Surely indeed. Last week, my coworker and I headed to the RECESS launch party (NOTE: future installments will be dubbed bEATs for Lunch out of respect to an already-existing Oakland Recess party that was just brought to the organizers' attention).

That kickoff event was held at Monarch, a club at the lively intersection of Sixth and Mission Streets.

We passed a small crowd standing on the side of the Monarch building, eating sandwiches in the sunshine (RECESS provided free, vegetarian sandwiches from Ike's to the crowd, but we were too late to snag a bite — alas, they looked pretty good).

With our IDs checked, we headed into the small bar and lounge area. Less than 10 people were scattered around the bar and a few couches, chatting and eating. House music bumped from the basement. I wondered if the dance floor was experiencing the same sparse attendance.

We ventured toward the music, passing two sweaty girls who were laughing and fanning their faces on their way up. I was shocked when we hit the basement.

Here was the party. Not the daytime awkward-fest I'd been

imaging. It was a *party-party* with club lighting and projectors splashing trippy footage of abstract art and bare boobs and squiggly lines across the walls. Haze was dancing behind his turntables, spinning an electrifying set of house music mixed with the likes of Depeche Mode and eclectic world music.

And because everyone was coming from work, they were dressed casually. No guys in shiny button-down shirts or girls with torture-devices strapped to their feet.

The vibe was fun, inclusive, and warm. Maybe because we were all doing something a bit out of the norm, everyone was smiling and jumping, laughing and making real eye contact with each other. It was a genuinely positive atmosphere without dreaded pretension.

My coworker and I stayed for 45 minutes. We pounded a drink at the bar — this is another way the SF event differs from the strictly non-alcohol-offering Lunch Beat — and danced with abandon. People began trickling out around 1:45pm.

Back at the office, I was noticeably less tense and in a fantastic mood. It's hard to pinpoint why RECESS feels so exciting and illicit. Yes, you're sneaking off to a club in the middle of the workday, but it's your lunch break. No broken rules there. Still, there's a rush that comes with using that time to do something just for you.

The next bEATs for Lunch (formerly RECESS) will take place Aug. 8 at Monarch. **SFBG**



**OAKLAND DUO
BLAKTRONIKS
PLAY 222
HYDE, FRI/20.**

BY THE HORNS

BY MARKE B.

marke@sfbg.com

SUPER EGO So much glitterbong unihorny tres magnifié this week — let's get into it:

CHUCK HAMPTON

Fabulous old-school Detroit houser (also known as Gay Marvin) hits up the Housepitality weekly, dropping some glamour on the kids with fellows P-Play and Synthetigers.

Wed/18, 9pm, \$5–\$10. Icon, 1192 Folsom, SF. www.housepitalitysf.com

SIMON BAKER

Love the impeccably chosen tech-house sounds of this handsome longtime UK favorite. 2011 LP *Traces* showed he could really pull out the sexy. With Tyrel Williams at the Sound weekly.

Thu/19, 10pm–3am, \$5–\$10. Harlot, 46 Minna, SF. www.facebook.com/soundselections

BLAKTONIKS

Gearheads and stardancers, rejoice. Really lovely monthly showcase of live electronic music, Realtime at 222 Hyde, hosts this classic local neo-electrosoul duo who'll take you on a supranatural audial journey to within. With C. Faith.

Fri/20, 9pm, \$5–\$10. 222 Hyde, SF. www.222hyde.com

BRENDAN MOELLER

The As You Like It crew host this South African dub-techno hero, who reaches for timelessness but doesn't forget to take the dance floor with him. With Sassmoss vs. Moss moss, Jason Kendig, and more. (Don't miss obligatory insane afterparty at 6am at 222 Hyde.)

Fri 20, 9pm–4am, \$10–\$20. Beatbox, 314 11th St., SF. www.ayli-sf.com

LOVEBIRDS

Gorgeously melodic cosmic disco(ish) cutie Basti Doering from Hamburg, aka Lovebirds, widens the vibe of Marques Wyatt's fantastic

Deep monthly, currently hosting an "innovators" series that pairs classic vibes with cutting-edge styles for a super-diverse crowd.

Fri/20, 10pm–4am, \$10–\$20. Mighty, 119 Utah, SF. www.mighty119.com

BALKAN EXTRAVAGANZA

Local trumpet prodigy Will Magid's World Wide Dance Parties parties are a global blast, and this Romani romp featuring legendary musician Rumen "Sali" Shopov and the Balkan Brass Band will be pure foot-stomping, body-whirling bliss.

Sat/21, 9pm, \$15. Cafe Du Nord, 2174 Market, SF. www.tktwb.tw/balkantime

BLOW UP REUNITED

Three months can feel like forever when you're young and beautiful and partying hard — so yeah, it feels like forever since the wonderfully sophisticated-electro party Blow Up tickled our tailfeathers. Raise your glass, gorgeous, it's back! With DJ Wool of The Glass, Jeffrey Paradise, Ava Berlin, more.

Sat/21, 10pm–late, \$10. Rickshaw Stop, 155 fell, SF. www.blowupsf.com

NITIN

Dreamy Torontonian No.19 label founder will come packed with a slew of sophisticated new tech tracks to light your brain on fire at the huge Forward party. With Adnan Sharif, Galen, Star Kommand, more.

Sat/21, 9pm–4am, \$10–\$20. Public Works, 161 Erie, SF. www.forwardsf.com

VOICES FROM THE LAKE

So incredibly excited to peep intense duo Donato Dozzy and neel, aka Voices from the Lake, who are everything on the discerning techno connoisseur circuit right now, with an buzzy ambient edge that slices dimensions. This collab between NYC's excellent Bunker club and our own Gray Area Foundation for the Arts, will slay in a heady way

Sat/21, 9pm, \$10–\$25. Monarch, 101 Sixth St., SF. www.monarchsf.com **SFBG**



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SAT 7/21	9PM SYDNEY DUCKS RULETA RUSA, BETWEEN YOUR TEETH (PUNK) \$7
SUN 7/22	3PM SALSA SUNDAYS W/ JULIO BRAVO Y SALSABOR!
MON 7/23	7PM \$1 PBR/\$2 WELL DOLLAR DAY, ALL DAY ADVENTURE PLAYGROUND HEARTS & MINUTES, FROADZ (POST ROCK) \$5 9PM RADICAL VINYL DJ'S SPIN FUNK+HIPHOP, OLDIES+PUNK! NOS
TUE 7/24	7PM GENEVIEVE WOLFF METZALLI (ACOUSTIC) NO \$ COLOR HUMANO-DJ AARON LINDELL (LATIN, SOUL, AFRO, PSYCH) NOS

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FALL ARTS PREVIEW 2012

The Guardian's Fall Arts Preview is the go-to guide for readers to plan their arts and culture calendar this season with in-depth features on stage, dance, music, visual art, film, fashion, festivals, and nightlife.

Advertising Deadline: FRIDAY, AUGUST 17, 2012	Issue Date: WEDNESDAY, AUGUST 22, 2012
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MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 18

ROCK/BLUES/HIP-HOP

Brian Bergeron Johnny Foley's. 9pm, free.
Bouncing Souls, Menzingers, Luther Slim's. 8pm, \$19-\$21.
Charles vs. Rags Tuttle Johnny Foley's Dueling Pianos. 9:30pm.
Chatham County Line, Easy Leaves Cafe Du Nord. 8pm, \$15.
Eddie Money Yoshi's. 8pm, \$35.
Johnny Rawls Biscuits and Blues. 8 and 10pm, \$15.
SO, Glass Gavel, Shake Me! Bottom of the Hill. 9pm, \$10.
Soul Train Revival Boom Boom Room. 8pm, \$5.
Upstairs Downstairs, Origami Ghosts, Myonics Hemlock Tavern. 9pm, \$6.
Valient Sailors Hotel Utah. 9pm.
Waters, Chasms, Churches Brick and Mortar Music Hall. 9pm, \$10-\$12.
Scott Weiland Independent. 8pm, \$49.50.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz. 9pm, \$10.
Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF; www.lecolonialsf.com. 7-10pm.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Sonic Poetry Community Music Center, 544 Capp, SF; www.outsound.org. 7:30pm. \$10-\$12; \$45 festival pass. Outsound New Music Summit.

FOLK/WORLD/COUNTRY

Cumbia Tokeson, Radio La Chusma, DJ Rebeat Elbo Room. 9pm, \$8-\$10.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3. With Therinds, Dick Wolf, Holy Blowout.
Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.
Megatallica Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout.
Obey the Kitty: Richie Panic, Justin Milla Vessel, 85 Campton, SF; www.vesselsf.com. 10pm, \$10.

THURSDAY 19

ROCK/BLUES/HIP-HOP

Beachwood Sparks, Allah-Las, Sweet Chariots Independent. 8pm, \$18.
Boneless Children Foundation, Bonnie & the BANG BANG, Taxes Brick and Mortar Music Hall. 7:30pm, \$5-\$8.
Fountains of Wayne, Mike Viola Great American Music Hall. 8pm, \$26.
Guido vs. Charles Johnny Foley's Dueling Pianos. 9:30pm.
Handshake, Fierce Creatures, Conveyor, Coast Jumper Bottom of the Hill. 9pm, \$10.
"In a Cloud 2" SF compilation release Amnesia. Jay Trainer Band, Segue & Jeff Zittrain Band Red Devil Lounge. 8pm, \$8.
John Lawton Trio Johnny Foley's. 9pm, free.
Eddie Money Yoshi's. 8pm, \$35; 10pm, \$30.
Oliver, popscene DJs Rickshaw Stop. 10pm, \$13-15.
Spencer Dude and Doodles record release variety show Hemlock Tavern. 9pm, \$5.
Walter Trout Biscuits and Blues. 8pm, \$30-\$35.
Why I Hate, Shell Corporation, Mighty Fine, Hooray for Everything Thee Parkside. 9pm, \$7.

FOR MORE MUSIC CONTENT VISIT
SFBG.COM/NOISE



MELVINS LITE PLAYS SLIM'S FRI/20.

PHOTO BY DAN RAYMOND

JAZZ/NEW MUSIC

Composers Muse Community Music Center, 544 Capp, SF; www.outsound.org. 7:30pm. \$10-\$12; \$45 festival pass. Outsound New Music Summit with Christina Stanley's Skadi Quartet, and more.
Jazz Jam with Eddie Ramirez Savanna Jazz. 7:30pm, \$5.

FOLK/WORLD/COUNTRY

JimBo Trout and the Fishpeople Atlas Cafe, 3049 20th St, SF; www.atlascave.net. 8-10pm.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. DJ Pleasurmakers spins Afrobeat, Tropicália, electro, samba, and funk, plus Sola Rosa.
Arcade Lookout. 9pm, free. Indie dance party.
Base: Chris Liebing Vessel, 85 Campton, SF; www.vesselsf.com. 10pm, \$10.
Get Low Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, '80s and Soul with weekly guests.
Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 20

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 9pm, free.
Rome Balestrieri, Charles, Guido Johnny Foley's Dueling Pianos. 9pm.
Frank Bey Biscuits and Blues. 8 and 10pm, \$20.
Sam Bush, Allison Harris & the Barn Owls Great American Music Hall. 9pm, \$26.
Fast Times Maggie McGarry's, 1353 Grant, SF; www.maggiemcgarrys.com. 9pm, free.
Glimpse Trio, Points North, S.K.O.P.E Bottom of the Hill. 10pm, \$12.
Grass Widow, American Splits, Wax Idols, Worlds Longest Guitar Solo With Breaks Rickshaw Stop. 9pm, \$10-\$12.
Collin Ludlow-Mattson & Folks, Blank Tapes, Ash Reiter, Pat Hull Amnesia. 9pm, \$8-\$10.
Melvins Lite Slim's. 9pm, \$21.
Moonbell, Some Embers, Chasms, DJs Kevin Johnson and Nako Thee Parkside. 9pm, \$5.
Pow!, Permanent Collection, Future Twin, Al Lover & the Haters Brick and Mortar Music Hall. 9pm, \$5-\$8.
Strangled Darlings, Ian Fays, Blonde Stranger Hemlock Tavern. 9:30pm, \$7.
Tainted Love Bimbo's. 9pm, \$23.
Tosh Meets Marley Elbo Room. 10pm, \$15.
With Nnuklee Dube, DJ Irie Dole and King of Hearts.
"Vagabond Lovers Club" Cafe Du Nord. 9pm, \$12-\$15. With Slim Jenkins, Frantic Rockers, Golden West Trio, burlesque, DJs, and more.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm,

\$20. Theater of sound-sculptured space.
Benn Bacot Savanna Jazz. 7:30pm, \$8.
Midnight Sun Jazz Quartet Bubble Lounge, 714 Montgomery, SF; www.bubblelounge.com. 6-9pm, free.
Thwack. Bome. Chime Community Music Center, 544 Capp, SF; www.outsound.org. 7:30pm.
Markus Wettstein, Betsey Biggs, Dylan Bolles, Edward Schocker Meridian Gallery, 535 Powell, SF; www.meridiangallery.org. 8-10pm.

FOLK/WORLD/COUNTRY

Bluegrass Bonanza Plough and Stars. 9:30pm, \$8-\$10. With Travers Chandler, Avery County, Woody Hill.
Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music.

DANCE CLUBS

DJ What's His Fuck Riptide Tavern, 3639 Taraval, SF; (415) 681-8433. 9pm, free. Spinning old school punk and other gems.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Night of the Living Deadwardians Cat Club, 1190 Folsom SF; www.dancingghosts.com. 9:30pm. Miz Margo and Sage spin darkwave, synthpop, post-punk, and Xander and Fact.50 spin old world cabaret and steampunk.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.
Pledge: Fraternal Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations. Bottomless kegger cups and paddling booth with DJ Christopher B and DJ Brian Maier.
Raindance Presents: Reflections with Dubtribe Sound System, Heyoka, and more Public Works. 9pm, \$20.
Ron Reeser Vessel, 85 Campton, SF; www.vesselsf.com. 10pm, \$10-\$20.

SATURDAY 21

ROCK/BLUES/HIP-HOP

Charles, Rome Balestrieri, Guido Johnny Foley's Dueling Pianos. 9pm.
City Deluxe, Limes, Sir Lord Von Raven Thee Parkside. 9pm, \$5.
Cockasterphy, Edge Play Thee Parkside. 3pm, free.
Dig, Happy Body Slow Brain, Time Spent Driving Bottom of the Hill. 10pm, \$10.
Fast Times Top of the Mark, One Nob Hill, SF; (415) 392-3434. 8pm, free.
Low Rollers Riptide Tavern, 3639 Taraval, SF; (415) 681-8433. 9:30pm, free.
My Best Fiend, White Cloud Brick and Mortar Music Hall. 9pm, \$7-\$10.
Owl City, Jayme Dee Slim's. 8pm, \$21-\$25.
"Patiopalooza" El Rio. 4-8pm, \$8 (includes barbecue). With Chris James & the Showdowns, Mission:Blackout, Finding Stella, Burn River Burn.
"Phono Del Sol Music and Food Festival" Potrero Del Sol Park, San Bruno Avenue and 25th Street, SF;

MUSIC LISTINGS

www.phonodelsol.com. 11:30am-6pm. \$7-\$10. With Fresh & Onlys, Unknown Mortal Orchestra, La Sera, Gardens & Villa, and more.
San Francisco Music Club Biscuits and Blues. 8 and 10pm, \$20.
Sonny & the Sunsets, Wet Illustrated, Pink Films, Cool Ghouls Independent. 9pm, \$15.
Sole Johnny Foley's. 9pm, free.
Sydney Ducks, Ruleta Rusa, Between Your Teeth El Rio. 10pm, \$7.
Tainted Love Bimbo's. 9pm, \$23.
Thunderbleed AKA Blind Vengeance, Nate's Denver Neck, DJ Real Hemlock Tavern. 9:30pm, \$7.
Too \$hort Yoshi's Lounge. 10:30pm, \$30.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Fire & Energy Community Music Center, 544

Capp, SF; www.outsound.org. 7:30pm. \$10-\$12; \$45 festival pass. Outsound New Music Summit with Jack Wright, Dave Bryant Trio, Vinny Golia Sextet, and more.
Future Bionic Lab, 2948 16 St, SF; www.projectsoundwave.com. 8pm, \$12-\$25. Soundwave 5 multimedia and interactive performances by Jay Kreimer, Diana Burgoyne, and Cellar Ensemble.
Harmolodics Workshop Community Music Center, 544 Capp, SF; www.outsound.org. 2-4pm, free. Outsound New Music Summit.
Gina Harris & Torbie Philips Savanna Jazz. 7:30pm, \$10.
Tiempo Libre with San Francisco Symphony Davies Symphony Hall, 201 Van Ness, SF; www.sfsymphony.org. 7:30pm.

FOLK/WORLD/COUNTRY

Andy y Su Orquesta Callao Ramp, 855 Terry Francois, SF; www.theramprestaurant.com. 5-

8pm.
Alfonso Maya Mission Cultural Center, 2868 Mission, SF; www.missionculturalcenter.org. 7:30pm, \$15.
Joy Mills, Miss Lonely Hearts Plough and Stars. 9pm.
Will Magid's World Wide Dance Party: Balkan Extravaganza Cafe Du Nord. 9:30pm, \$15.

DANCE CLUBS

Bootie SF: Triple Tribute DNA Lounge. 9pm, \$10-\$15. Bootie pays tribute to MCA of the Beastie Boys, Donna Summer, and Robin Gibb of the Bee Gees.
DJ Scotty Boy Vessel, 85 Campton, SF; www.vesself.com. 10pm, \$10-\$20.
Fringe Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.
Forward with Nitin, Tomas Barfod, Adnan Sharif, Galen Public Works. 9pm, \$15-\$20.

OK Hole Amnesia. 9pm, \$7.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.
Reunited Rickshaw Stop. 10pm, \$10-15. Presented by Jeffrey Paradise and Ava Berlin.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. DJs Lucky, Paul Paul, and Phengren Oswald spin '60s soul 45s.
Ana Sia Mighty. 10pm.
Smiths Night SF Rock-It Room. 9pm, free. Revel in 80s music from the Smiths, Joy Division, New Order, and more.
Radio Franco Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm. Rock, Chanson Francaise, Blues. Senegalese food and live music.
Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 22

ROCK/BLUES/HIP-HOP

Bekah Barnett Martuni's, Four Valencia, SF; www.urbanminstrel.com. 7pm.
City of Ships, Young Lions, Abstracer Hemlock Tavern. 6pm, \$7.
John Lawton Trio Johnny Foley's. 9pm, free.
Los Boleros Ramp, 855 Terry Francois, SF; www.theramprestaurant.com. 5-8pm.
Rome DNA Lounge. 8pm, \$15.

JAZZ/NEW MUSIC

Next Generation of Jazz Orchestra Yoshi's. 8pm, \$10.
Noertker's Moxie Quartet Cafe Royale, 800 Post, SF; www.caferoyale-sf.com. 7pm, free.
Savanna Jazz Jam Savanna Jazz. 7pm, \$5.

CONTINUES ON PAGE 36 >>

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 SO MUCH LIGHT,
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 THE TEETH PAST HUMAN
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SAT 7/21 8pm
 GATES OF LIGHT,
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 SUNFIGHTER
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HAPPY BODY SLOW BRAIN
TIME SPENT DRIVING
MONDAY 23 8:30 DOORS • \$8 • AA
RELIGIOUS GIRLS
YOUNG LIONS
HIDES
TUESDAY 24 8:30 DOORS • \$10 • AA
AVA LUNA
THAT GHOST
YOUNGMAN GRAND
WEDNESDAY 25 8:30 DOORS • \$10/12 • AA
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FR 27 The Bruises Dirty Ghosts Sporting Life DJ Danny (of the FRAIL)
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MO 30 This Century Austin Gibbs Panic Is Perfect
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MUSIC LISTINGS

CONT>>

Faith Winthrop Bliss Bar, 4026 24 St, SF; www.blissbarsf.com. 4:30-7:30pm, \$10.

FOLK/WORLD/COUNTRY

E Family Sigmund Stern Grove, 19th Avenue and Sloat Boulevard, SF; www.sterngrove.org. 2pm, free. Featuring Pete, Sheila E, Juan and Peter Michael Escovedo.

Jack Gilder, Darcy Noonan, Richard Mandel Plough and Stars. 9pm.

Heel Draggers, Merchants of Moonshine Amnesia. 8pm, \$7-\$10.

Twang Sunday Thee Parkside. 4pm, free. With Devil's Own, Grief Counselors.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. Dub, dubstep,

roots, and dancehall with DJ Sep, Ludichris, and guest Dub Snakkr.

Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.

La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 23

ROCK/BLUES/HIP-HOP

Adventure Playground, Froadz El Rio. 8pm, \$5. **Before You Fall, Five Characters In Search of an Exit, Sun Sets Here** Brick and Mortar Music Hall. 8pm, \$5-\$8.

Damir Johnny Foley's. 9pm, free.

Earl Brothers Amnesia. 6pm.

Reel Big Fish, Big D and the Kids Table, Suburban

Legends, Maxies Regency Ballroom. 7pm, \$22. **Religious Girls, Young Lions, Hides** Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

Krazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.

M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF;

(415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy,

Vinnie Esparza, and more.

TUESDAY 24

ROCK/BLUES/HIP-HOP

Ava Luna, That Ghost, Youngman Grand Bottom of the Hill. 9pm, \$10.

Boca Do Rio Elbo Room. 9pm, \$7.

Donna Jean Godchaux Band Brick and Mortar Music Hall. 9pm, \$10-\$13.

Family Folk Explosion Amnesia. 9:15pm, \$5.

Hollow Earth, Heavy Action, Winter Teeth Knockout. 9:30pm, \$6.

Seisium Plough and Stars. 9pm.

Stan Erhart Band Johnny Foley's. 9pm, free.

System and Station, Brain on Fire, Control-R Hemlock Tavern. 9pm, \$7.

"Summer of Love Tour" Slim's. 8pm, \$16. With

Allstar Weekend, Honor Society, Namesake.

Two-Tone Steiny & the Cadillacs Biscuits and Blues. 8 and 10pm, \$15.

"Wake Up Madagascar" Yoshi's. 8pm, \$20. With Jaobjoby, Razia Said, Saramba and Charles Kely.

JAZZ/NEW MUSIC

Marty Eggers Pier 23 Cafe, Embarcadero, SF; (415) 362-5125. 5-8pm.

Andrea Marcovicci Razz Room. 7:30pm, \$35-\$45.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

Post-Dubstep Tuesdays Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music.

Study Hall John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane. **SFBG**

WEDNESDAY 07/18
9PM • \$10 ADV & DOOR
• Imaginary Cities
• Wake Owl
• The Vallant Sailors

THURSDAY 07/19
9PM • \$8 ADV / \$10 DOOR
• Boom Chick
• YoYa
• Paige and the Thousand

FRIDAY 07/20
9PM • \$10 ADV & DOOR
• Timothy O'Neil Band
• Frankie Boots and the County Line
• Wes Leslie & His Deadly Medley

SATURDAY 07/21
9PM • \$10 ADV & DOOR
• Rue 66
• New Dress (feat. Matthew Edwards of The Music Lovers plus members of The Minks)
• Flotation Device

SUNDAY 07/22
8PM • \$7 ADV & DOOR
• Glass Gavel
• Treehouse Orchestra
• Mad River

MONDAY 07/23
8PM • \$FREE
Bay Guardian Readers Poll Best Open Mic
• Open mic with Brendan Getzell

TUESDAY 07/24
9PM • \$8 ADV & DOOR
• Space Waves
• In Letter Form
• Chasms

WEDNESDAY 07/25
9PM • \$6 ADV & DOOR
• On The Spot Trio
• Mark Sexton Band

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7/18
9PM
\$8 B4
10:30/
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THU
7/19
9:30PM
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PLUS **SOLA ROSA** (LIVE)
(NEW ZEALAND)

FRI
7/20
10PM
\$12
ADV/
\$15
DOOR

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(DAUGHTER OF LUCKY DUBE), DJS
IRIE DOLE AND **KING OF HEARTS**
(WATER TRUCK SOUNDS)

SAT
7/21
EARLY
SHOW
6:30-9PM
\$7 ADV.
\$10 DOOR

OPIUM MAGAZINE PRESENTS
LITERARY DEATH MATCH
READERS: STEVE ABEE, SIAMAK VOS-
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SUN
7/22
9PM
\$6

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7/23
9PM
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WITH **DJ MAUBY**

TUE
7/24
9PM
\$7

ELBO ROOM PRESENTS
BOCA DO RIO BROTHERS CALATAYUD

WED
7/25
10PM
\$5

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WITH DJS
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THU 7/26
FRI 7/27
SAT 7/28
SUN 7/29

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SOMMER SCHAFER • ANA MARIA VENTURA •
ANEESA DAVENPORT
10PM \$5
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EL KOOL KYLE Y DJ ROGER MAS
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SUNDAY JULY 22 7:30PM FREE!
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WITH DJ DJ AND BRYAN DURAN!
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POW!
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FUTURE TWIN
AL LOVER & THE HATERS

SAT 7/21
WARP RECORDS' MY BEST FIEND
WHITE CLOUD

MON 7/23
BEFORE YOU FALL
THE LIGHT IRIS
TRULY TERRIFYING
THE SUN SETS HERE
FOR A BETTER KIND

TUE 7/24
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FRIDAY 7/20
KING BRITT

SATURDAY 7/21
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SUNDAY 7/22
AUTHORITY ZERO
VERSUS THE WORLD

MONDAY 7/23
MIDNITE

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THURSDAY 7/19 9PM \$7
WHY I HATE
THE SHELL CORPORATION
THE MIGHTY FINE
HOORAY FOR EVERYTHING

FRIDAY 7/20 9PM \$5
ALL MY FRIENDS ARE GOING DEATH PRESENTS:
MOONBELL
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8/1 - **GREAT APES**, ALL EYES WEST, BROADCASTER, BAD LIAR
8/3 - HO-DOWN: **GLEN MEADMORE AND THE KUNTRY BAND**, THE WHOA NELLIES, ANDREW ROBERTS, PIPPI LOVESTOCKING, DJ PHANTIMA-UNCLEAR
8/5 - **ED SCHRADER'S MUSIC BEAT**, THAT GHOST
8/7 - **GAZA**, EAGLE TWIN, MONUMENTS COLLAPSE
8/9 - **HERNANDEZ HIDEAWAY**, THE DREAD CREW OF ODDWOOD, FLIP CASSIDY
8/10 - **DEAR LANDLORD**, THE MURDERBURGERS, HEAR THE SIRENS, ROCKFIGHT
8/16 - **THE MALLARD**, WIMPS, BIG DRAG
8/17 - **COBRA SKULLS**
8/18 - 2ND ANNUAL SAN FRANDELIC SUMMER FESTIVAL
8/23 - **NIGHT BEATS**
8/24 - **DEATH HYMN #9**, HORNSS, MUSK, DEAD MEAT
8/31 - **CHIXDIGGIT!**, THE MEAT SLUTS

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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

“Bay Area Playwrights Festival” Thick House, 1695 18th St, SF; www.playwrightsfestival.org. \$15. Opens Fri/20, 8pm. Various showtimes and dates. Through July 29. The 35th annual festival presents six new plays: *Grounded* by George Brant; *Ideation* by Aaron Loeb; *Brahmani* by Aditi Brennan Kapli; *Samsara* by Lauren Yee; *The Hundred Flowers Project* by Christopher Chen; and *Tea Party* by Gordon Dahlquist.

BAY AREA

A Midsummer Night’s Dream Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshake-speare.org. \$20-35. Previews Fri/20 and Sun/22, 8pm. Opens July 28, 8pm. Runs July 29, Aug 12, Sept 2, 16, 23, and 30, 4pm; Aug 3, 5, 12, 18, 24, 26, Sept 7, 9, 15, 28-29, 8pm. Through Sept 30. Marin Shakespeare Company performs the Bard’s classic, transported to the shores of Hawaii.

Noises Off Live Oak Theatre, 1301 Shattuck, Berk; www.aeofberkeley.org. \$15. Opens Fri/20, 8pm. Runs Fri-Sat, 8pm; Aug 12, 2pm. Through Aug 18. Actors Ensemble of Berkeley performs Michael Frayn’s backstage comedy.



LAURA PETERSON STARS IN ACTORS ENSEMBLE OF BERKELEY’S *NOISES OFF*, OPENING THIS WEEK AT THE LIVE OAK THEATRE.

Light Theatre performs Stephen Sondheim’s sexy, sinister musical.

Vital Signs Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Sat, 8:30pm. Extended through Aug 25. The Marsh San Francisco presents Alison Whittaker’s behind-the-scenes look at nursing in America.

Waiting... Larkspur Hotel Union Square, 525 Sutter, SF; www.brownpapertickets.com. \$49-75. Thu-Sat, 8pm; Sun, 2pm. Through Aug 5. Comedy set behind the scenes at a San Francisco restaurant.

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through August 4. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland’s life. It’s a worthy aim but only a fittingly engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

Salomania Aurora Theatre, 2081 Addison, Berk; www.aurora-theatre.org. \$30-55. Wed/18-Sat/21, 8pm; Sun/22, 2 and 7pm. In Aurora’s impressive world premiere by playwright-director Mark Jackson, the real-life story of San Francisco dancer Maud Allan (a striking Madeline H.D. Brown), celebrated for her risqué interpretation of Oscar Wilde’s *Salomé*, soon gets conflated with the infamous trial (20 years earlier) of Wilde himself (a shrewdly understated Kevin Clarke). Jackson’s sharp if sprawling ensemble-driven exploration revels in the complexly intermingling themes of sex, nationalism, militarism, women’s rights, and the webs spun by media and politics. (Avila)

Truffaldino Says No Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$18-25. Wed/18-Thu/19, 7pm; Fri/20-Sat/21, 8pm; Sun/22, 5pm. For centuries, stock characters have insidiously demonstrated to the working classes the futility of striving against type or station with broadly comedic pratfalls, doomed to play out their already-written destinies with no hope for a change in script. Truffaldino (William Thomas Hodges) is one such pitiable character. Increasingly dissatisfied with the monotony of the “old world,” he strikes out for the new one — eventually washing up in Venice Beach, where the new world characters he meets quickly come to resemble the stock commedia characters Truffaldino has left behind. What thankfully cannot be predicted is how Truffaldino manages to rewrite his destiny after all, while reconciling his two worlds in a raucous comedy of errors anchored by the solid physical comedy of its stellar cast. (Gluckstern)

PERFORMANCE

“Elect to Laugh” Studio Theater, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. Tue, 8pm. Through Nov 6. \$15-50. Veteran political comedian Will Durst emphasizes he’s watching the news and keeping track of the presidential race “so you don’t have to.” No kidding, it sounds like brutal work for anyone other than a professional comedian — for whom alone it must be Willy Wonka’s edible Eden of delicious material. Durst deserves thanks for ingesting this material and converting it into funny, but between the ingesting and out-jesting there’s the risk of turning too palatable what amounts to a deeply offensive excuse for a democratic process, as we once again hurtle and are herded toward another election-year November, with its attendant massive anticlimax and hangover already so close you can touch them. Durst knows his politics and comedy backwards and forwards, and the evolving show, which pops up at the Marsh every Tuesday in the run-up to election night, offers consistent laughs born on his breezy, infectious delivery. One just wishes there were some alternative political universe that also made itself known alongside the deft two-party sportscasting. (Avila) **SFBG**

ON THE CHEAP

Listings compiled by April M. Short. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 18

Free comedy showcase Café Royale, 800 Post, SF. www.comikazelounge.com. Third Wednesdays, 8pm, free. Much-loved SF funny people Jessica Sele, Duat Mai, Chris Remmers, and Miles K. Bandie Posey will get their comedy on alongside tonight’s headliner Kaseem Bently.

Pint Sized Plays Plough and Stars, 116 Clement, SF. sftheaterpub.wordpress.com. 8pm-10pm, free. 10 new plays by local playwrights will take you on a whirlwind of adventures, all packed into a one-and-a-half hour show. Kick back with live music and beer, and enjoy the ride.

THURSDAY 19

Evening Telegraph Hill stairway hike Marconi Monument, Lombard and Kearny, SF. www.sfcity-guides.org. 5:30pm, free. Panoramic views of the Bay will greet you when you summit the 300-plus steps at Filbert Street. Keep your eyes peeled for a glimpse of wild parrots that live in the forest gardens of the 1850s cottages that dot the way.

Roller disco party Mighty, 119 Utah, SF. Facebook: Roller Disco at Mighty. 9pm, \$5. Strap on your disco attire and groove on wheels to the funky beats of the 1980s and ‘90s. Bring your own quads, or rent a pair from the man who calls himself David “Skate Godfather” Myles.

FRIDAY 20

Friday nights at the de Young: African Diaspora and Gaultier de Young Museum, 50 Hagiwara Tea Garden, SF. Facebook: Friday nights at the de Young. 5pm-8:45pm, free. This evening is about Africa and her American descendants. Dance to traditional African music in Wilsey Court, take in an artist demonstration by artist-in-residence alum-nus Ramekon O’Arwisters, and create art of your own. Later, C. Derrick Jones of aerial troupe Catch Me Bird will give a special lecture entitled “Love Letters” to celebrate his uncle Aaron Douglas, a pioneer of the Harlem Renaissance movement.

Rock piano and “That 80s Show” Madrone, 500 Divisadero, SF. www.madroneartbar.com. 4pm, free. Okay so gag us with a spoon, but this night is going to be totally killer. Girls (and boys) who just want to have fun can meet the beat with DJ Lebowitz in honor of all things 1980s. Strap on the spandex, neon leggings, shoulder pads, plastic bracelets, and retro specs. DJ’s Dave Paul and Jeff Harris want to take you there.

James Connolly, a Working Class Hero ILWU Local 34, 801 Second St., SF. www.laborfest.net. 7pm, free. James Connolly fought to set up a working-class republic in Ireland, and in the US. He was a trade unionist, Irish Republican, and socialist internationalist who founded the Irish Republican Socialist Party and supported the Easter Rising as commander of the Dublin Brigade. In the course of that battle, he was wounded and then executed by the British military. Learn about the man behind the movement at this film screening about his life, put on by Labor Fest.

SATURDAY 21

Renegade Craft Fair Fort Mason Center, SF. www.renegadecraftfair.com. Also Sun/22. 11am-7pm, free. Unless your beloved harbors a fierce dislike for handmade items (they exist, trust) you will be able to find them a perfect present at this two-day explosion of 250 crafters and their wares. In its fifth year of San Francisco, it will be stocked with goodies — not to mention a bar to loosen your



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Literary Death Match Elbo Room, 647 Valencia, SF. www.literarydeathmatch.com. 6:30pm, \$7. An assortment of literati will light up the stage with bookish hijinks and whimsy. Tonight’s four readers include Tinsel Town bard Steve Abbee (*King Planet*), Iranian fiction force Siamak Vossoughi, the sizzling Veronica Christina (*Sex and Design Magazine*), and poetic pacesetter Chiwan Choi (*The Flood and Abductions*). Three celebrity judges include Ethel Rohan (*Cut through the Bone*), femme fatale chanteuse Veronica Klaus, and the Guardian’s own managing editor and social flutterpuss, Marke B.

“The Queen is Dead”: Morrissey and The Smiths Dance Party Milk Bar, 1840 Haight, SF. www.milksf.com. 9pm, \$5. There is a light that never goes out at tonight’s Brit pop dance party featuring the music of the Smiths, Morrissey, and other post punk, new wave sounds.

Midnight Mystery Ride Secret location (posted to their website the day of the ride), SF. www.midnightmystery.org. Third Saturdays, 11:59pm, free. Do you enjoy surprises? Plan to ride your bicycle somewhere in the city tonight for this mysterious two-wheeled journey. Watch the event website the day of the ride to find out which local bar will serve as a rendezvous point for your fellow adventurers. Bring a sense of adventure (and, if you want, some provisions to share at the ride destination).

SUNDAY 22

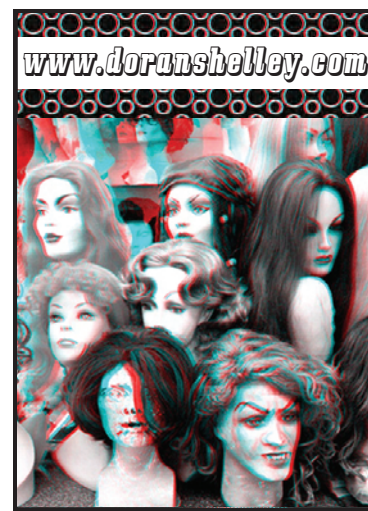
LaborFest Book Fair and Poetry Night Mission Cultural Center for Latino Arts, 2868 Mission, SF. www.laborfest.net. 10am-9pm, free. For the fifth year in a row, this all-day event features a wide range of local speakers and authors. Their topics are united in the common theme of labor justice. Ruth Goldstein will touch on the history of the Coit Tower, John Curl on the cooperative movement’s history in the US, and Sean Burns will talk about his book, *Archie Green: The Making of Working Class Hero*. Other topics include (but are not even close to limited to) the 100th anniversary of the Bread and Roses strike, autoworkers under the gun, and the class struggles of print workers and artists.

Pioneers of Early Stop Motion Animation The Tannery, 108 Gilman, Berk. www.berkeleyundergroundfilms.blogspot.com. 7:30pm-9:30pm, free. Archivists Tom Stathes of the Bray Animation Project and Steve Stanchfield of Thunderbean Animation bring you a cartoon parade of rare silent films from the early pioneers of stop motion animation.

East Bay SPCA Adoptathon Jack London Square, 70 Washington, Suite 207, Oakl. www.eastbayspca.org. 10am-3pm, free. Before you peruse the nearby Jack London Square Farmers Market today visit this pet adoption extravaganza. The Adoptathon features more than 300 adoptable animals from 35 Bay Area rescue groups and shelters. Meet cats, dogs, rabbits, birds, and reptiles available for adoption, and enjoy a variety of activities like arts and crafts for kids, professional behavior advice at an “Ask the Trainer” booth, and dog training demonstrations. Purchase a low-cost microchip to track your pooch, or browse 13 local animal supply vendors selling everything from organic food to specialty pet accessories.

TUESDAY 24

Meow Mix: Avant Garde Performance Art The Stud, 399 Ninth St., SF. Facebook: Meow Mix San Francisco. 11pm, free. This variety show provides just that: a variety. Pippa Lovestocking kicks off a night of acts that range from elegant to sleazy. Hosts Ferosha Titties and DJ Dirty keep the balls of all size rolling all night, and promise a fabulous time. **SFBG**



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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock.

OPENING

A Burning Hot Summer Two couples become entangled one hot Roman summer in Philippe Garrel's New Wave-inspired drama. (1:35) *SF Film Society Cinema*.

The Dark Knight Rises Nolan, Bale, and the rest of the Gotham gang reunite for 2012's most-anticipated superhero sequel. (2:44) *Marina*.

Dark Horse See "Do Not Disturb." (1:25) *Embarcadero, SF Film Society Cinema, Shattuck, Smith Rafael*.

Monty Python and the Holy Grail Back to taunt you a second (or hundredth) time, the 1975 comedy classic gets digitally remastered and boasts a new 12-minute short, "Terry Gilliam's Lost Animations." (1:44) *Lumiere*.

Romantics Anonymous An awkward, bumbling Parisian chocolatier named Jean-Rene (Benoît Poelvoorde) falls for his gorgeous, equally awkward sales rep, Angélique (Isabelle Carré), while never missing an opportunity to say the wrong thing, surrender to shyness, or panic under pressure. It's crucial for films involving such protracted awkwardness to give the audience something to cling to emotionally, but instead we're handed a limp, formulaic story, sorely underdeveloped characters, and lazy writing in which the protagonists act uncharacteristically stupid/gullible/oblivious for the sake of plot-expedience. *Amélie* (2001) mined similar thematic territory, but its success lay in the depth of its characters; *Romantics Anonymous* is about little more than the *idea* of two hopeless romantics, and that's simply not enough to hold interest. It's beautifully scored, lovingly shot, and steeped in vintage French atmosphere — but that doesn't compensate for sketchy characterization and weak, predictable storytelling. (1:20) *Roxie*. (Taylor Kaplan)

30 Beats A sweltering summer day or two in the city ushers in a series of youthful good-lookingers, unencumbered and less than dressed, together in kind of NYC-based mini-*La Ronde* that I'm surprised Woody Allen hasn't yet adapted. Fresh young thing Julie (Condola Rashad) is off to pop her cherry with lady's man Adam (Justin Kirk of *Weeds*), who's more accustomed to chasing than being chased. Unsettled, he consults with sorceress Erika (Jennifer Tilly), who plies him with sexual magic and then finds herself chasing down her booty-call bud, bike messenger Diego (Jason Day), who's besotted with the physically and emotionally scarred Laura (Paz de la Huerta). What goes around comes around in director-writer Alexis Lloyd's debut feature, but alas, not till it's contorted and triangulated itself in at least one ridiculously solemn BDSM scene. Matters get trickier when romance begins to creep into these urban one-offs. Nonetheless, those with short attention spans who like their people-watching with a healthy splash of big-city hookups, might find this adult indie as refreshing as a romp with a beautiful stranger they've briefly locked eyes with. (1:28) *Elmwood, Four Star*. (Chun)

Trishna Ever difficult to pin down, director Michael Winterbottom continues his restless flipping between the light (2010's *The Trip*), artily experimental (2004's *9 Songs*), pulpy (2010's *The Killer Inside Me*), and the dead serious (2007's *A Mighty Heart*). *Trishna*, loosely based on Thomas Hardy's *Tess of the d'Urbervilles* and set in small-town and big-city modern-day India, lines up neatly on the bookshelf alongside Winterbottom's other Hardy bodice-ripper, 1996's *Jude*. By chance beautiful village girl Trishna (Freida Pinto) falls in with the handsome, thoroughly Westernized Jay (Riz Ahmed) and his laddish pals on holiday. A truck accident leaves her father unable to provide for their family, so she goes to work at the luxury hotel owned by Jay's father and overseen by his privileged son. There she gently gives him language tips, accepts his offer to educate her in travel industry management, and enjoys his growing attentions, until one day when he rescues her from roving thugs only to seduce her. Though she flees to her family home and eventually has an abortion, Trishna still proves to be an innocent and consents to live in Mumbai with Jay, who is flirting with the film industry and increasingly effaces his trusting girlfriend as their sexual game-playing becomes increasingly complicated. The shadows of both Hardy and Bollywood flit around *Trishna*, and this cultural transplant nearly works — the hothouse

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FREIDA PINTO
STARS IN *TRISHNA*,
OUT FRI/20.
PHOTO BY MARCEL ZYSKIND

erotic entanglement between its two principals almost but not quite convinces one that Trishna would be driven to desperate ends. Still, even as Trishna, like Tess, infuriates with her passivity, her story occasionally enthralls — the fruit of Pinto's surprisingly brave, transparent performance. (1:53) *Embarcadero, Shattuck*. (Chun)

ONGOING

Ballplayer: Pelotero With upbeat music, slick editing, and narration by John Leguizamo, *Ballplayer: Pelotero* is an entertaining, enlightening investigation into exactly why the Dominican Republic produces so many baseball stars. Comparisons to acclaimed sports doc *Hoop Dreams* (1994) are apt, as filmmakers Ross Finkel, Trevor Martin, and Jonathan Paley travel to the DR to follow a pair of teenage baseball players dreaming of big-league stardom (and big-league paychecks). But the *Hoop Dreams* kids weren't being confronted by the shady, sinister, bottom-line-obsessed recruiters working for Major League Baseball, which maintains a pee-wee farm system of sorts in the country to train young prospects — the best of whom are snapped up at the magic age of 16 for bargain-basement (relatively speaking) prices. And in this environment, questions about numbers reign supreme: how much with each kid be signed for? And, more intriguingly, is either youth lying about his true age? (1:12) *SF Film Society Cinema*. (Eddy)

Beasts of the Southern Wild Six months after winning the Grand Jury Prize at Sundance (and a Cannes Camera d'Or), *Beasts of the Southern Wild* proves capable of enduring a second or third viewing with its originality and strangeness fully intact. Magical realism is a primarily literary device that isn't attempted very often in U.S. cinema, and succeeds very rarely. But this intersection between Faulkner and fairy tale, a fable about — improbably — Hurricane Katrina, is mysterious and unruly and enchanting. Benh Zeitlin's film is wildly cinematic from the outset, as voiceover narration from six-year-old Hushpuppy (Quvenzhané Wallis) offers simple commentary on her rather fantastical life. She abides in the Bathtub, an imaginary chunk of bayou country south of New Orleans whose residents live closer to nature, amid the detritus of civilization. Seemingly everything is some alchemical combination of scrap heap, flesh, and soil. But not all is well: when "the storm" floods the land, the holdouts are forced at federal gunpoint to evacuate. With its elements of magic, mythological exodus, and evolutionary biology, *Beasts* goes way out on a conceptual limb; you could argue it achieves many (if not more) of the same goals Terrence Malick's 2011 *The Tree of Life* did at a fraction of that film's cost and length. (1:31) *Bridge, California, Embarcadero, Smith Rafael*. (Harvey)

Crazy Wisdom Not exactly your average Buddhist leader, Chogyam Trungpa was one part monk to two parts rock star. Recognized as a reincarnated master while still an infant, he left Tibet behind to flee Chinese government forces in 1960, eventually landing in the UK, where he founded its first Buddhist center. A decade later he'd move to the US, founding its first Buddhist university. Amidst all that achievement and enlightenment-spreading, however, he also found time to marry a 16-year-old upper-class Brit, have myriad affairs with students, partially paralyze himself driving a car into a shop front, frequently get drunk in public, and so forth — even though, incongruously, he frowned

upon marijuana (and rock music). All this made sense in a tradition of Tibetan Buddhist "crazy wisdom" — or so his supporters would (and still) claim in his defense. Having left this life at age 48, his body exhausted by decades of hedonistic excess, he still has a powerful hold over diverse, multi-faith followers and acquaintances who recall his extraordinary spiritual-personal magnetism. Johanna Demetrakas' entertaining documentary gathers up testimony from a gamut of them, including Ram Dass, Allen Ginsberg, Robert Thurman, and Anne Waldman. (1:26) *Roxie*. (Harvey)

Farewell, My Queen (Benoît Jacquot, France, 2012) Opening early on the morning of July 14, 1789, *Farewell, My Queen* depicts four days at the Palace of Versailles on the eve of the French Revolution, as witnessed by a young woman named Sidonie Laborde (Léa Seydoux) who serves as reader to Marie Antoinette (Diane Kruger). Sidonie displays a singular and romantic devotion to the queen, while the latter's loyalties are split between a heedless amour propre and her grand passion for the Duchess de Polignac (Virginie Ledoyen). These domestic matters and other regal whims loom large in the tiny galaxy of the queen's retinue, so that while elsewhere in the palace, in shadowy, candle-lit corridors, courtiers and their servants mingle to exchange news, rumor, panicky theories, and evacuation plans, in the queen's quarters the task of embroidering a dahlia for a projected gown at times overshadows the storming of the Bastille and the much larger catastrophe on the horizon. (1:39) *Albany, Embarcadero*. (Rapoport)

Marina Abramovic: The Artist Is Present Matthew Akers' sleek and telling doc explores the career and motivations of the legendary Serbian-born, New York-based performance artist on the occasion of 2010's major retrospective and new work at the New York Museum of Modern Art. Abramovic, self-styled the "grandmother of performance art" at an eye-catching 63, steels herself with rare energy — and a determination to gain equal status for performance in the world of fine art — for an incredibly demanding new piece, *The Artist Is Present*, a quasi-mystical encounter between herself and individual museum patrons that takes the form of a three-month marathon of silent one-on-one gazing. Meanwhile, 30 young artists re-perform pieces from her influential career. Akers gains intimate access throughout, including Abramovic's touching reunion with longtime love and artistic collaborator Ulay, while providing a steady pulse of suspense as the half-grueling, half-ecstatic performance gets underway. A natural charmer, Abramovic's charismatic presence at MoMA is no act but rather a focused state in which audiences are drawn into — and in turn shape — powerful rhythms of consciousness and desire. (1:45) *Roxie*. (Robert Avila)

Patang (The Kite) Loving memories tethered to a place (Ahmedabad, India), moment (the city's kite festival, the largest of its kind in the country), and season (according to the Hindu calendar, the event coincides with the day that wind direction shifts) beautifully suffuse this first feature film by director and co-writer Prashant Bhargava. Certainly *Patang (The Kite)* is the story of a family: Delhi businessman Jayesh (Mukund Shukla) has returned with his free-wheeling, movie-camera-toting daughter Priya (Sugandha Garg) to his majestically ramshackle family home, where he supports his mother, sister-in-law (Seema Biswas of

CONTINUES ON PAGE 40 >>

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STORY BY CHRISTOPHER NOLAN & DAVID S. GOYER SCREENPLAY BY JONATHAN NOLAN AND CHRISTOPHER NOLAN PRODUCED BY EMMA THOMAS CHRISTOPHER NOLAN CHARLES ROVEN DIRECTED BY CHRISTOPHER NOLAN



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SPECIAL MIDNIGHT SCREENINGS JULY 19, STARTS EVERYWHERE JULY 20



FILM LISTINGS

CONT>>

1994's *Bandit Queen*), and nephew Chakku (Nawazuddin Siddiqui). He's come to indulge his childhood love of kite flying and to introduce Priya to Ahmedabad's old-world sights and ways. Entangled among the strands of story are past resentments —harbored by Chakku against his paternalistic uncle — and new hopes, particularly in the form of a budding romance between Priya and Bobby (Aakash Maherya), the son of the kite shop owner. Above all — and as much a presence as any other — is the city, with its fleeting pleasures and memorable faces, captured with vérité verve and sensuous lyricism on small HD cameras by Bhargava and director of photography Shanker Raman. Their imagery imprints on a viewer like an early memory, darting to mind like those many bright kites dancing buoyantly in the city sky. (1:32) *Metreon*. (Chun)

Savages If it's true, as some say, that Oliver Stone had lost his way after 9/11 — when seemingly many of his worst fears (and conspiracy theories) came to pass — then perhaps this toothy noir marks his return: it definitely reads as his most emotionally present exercise in years. Not quite as nihilistic as 1994's *Natural Born Killers*, yet much juicier than 2010's *Wall Street: Money Never Sleeps*, this pulpy effort turns on a cultural clash between pleasure-seeking, honky Cali hedonists, who appear to believe in whatever feels good, and double-dealing Mexican mafia muscle, whose apparently iron-clad moral code is also shifting like drifting SoCal sands. All are draped in the Stone's favored vernacular of manly war games with a light veneer of Buddhistic higher-mindedness and, natch, at least one notable wig. Happy pot-growing nouveau-hippies Ben (Aaron Johnson), Chon (Taylor Kitsch), and O (Blake Lively) are living the good life beachside, cultivating plants coaxed from seeds hand-imported by seething Afghanistan war vet Chon and refined by botanist and business major Ben. Pretty, privileged sex toy O sleeps with both — she's the key prize targeted by Baja drug mogul Elena (Salma Hayek) and her minions, the scary Lado (Benicio Del Toro)

and the more well-heeled Alex (Demian Bichir), who want to get a piece of Ben and Chon's high-THC product. The twists and turnarounds obviously tickle Stone, though don't look much deeper than *Savages'* saturated, sun-swathed façade — the script based on Don Winslow's novel shares the take-no-prisoners hardboiled bent of Jim Thompson while sidestepping the brainy, postmodernish light-hearted detachment of Quentin Tarantino's "extreme" '90s she-nanigans. (1:57) *Four Star, 1000 Van Ness, Presidio, SF Center*. (Chun)

To Rome with Love Woody Allen's film legacy is not like anybody else's. At present, however, he suffers from a sense that he's been too prolific for too long. It's been nearly two decades since a new Woody Allen was any kind of "event," and the 19 features since *Bullets Over Broadway* (1994) have been hit and-miss. Still, there's the hope that Allen is still capable of really surprising us — or that his audience might, as they did by somewhat inexplicably going nuts for 2011's *Midnight in Paris*. It was Allen's most popular film in eons, if not ever, probably helped by the fact that he wasn't in it. Unfortunately, he's up there again in the new *To Rome With Love*, familiar mannerisms not hiding the fact that Woody Allen the Nebbish has become just another Grumpy Old Man. There's a doddering quality that isn't intended, and is no longer within his control. But then *To Rome With Love* is a doddering picture — a postcard-pretty set of pictures with little more than "Have a nice day" scribbled on the back in script terms. Viewers expecting more of the travelogue pleasantness of *Midnight in Paris* may be forgiving, especially since it looks like a vacation, with Darius Khondji's photography laying on the golden Italian light and making all the other colors confectionary as well. But if *Paris* at least had the kernel of a good idea, *Rome* has only several inexplicably bad ones; it's a quartet of interwoven stories that have no substance, point, credibility, or even endearing wackiness. The shiny package can only distract so much from the fact that there's absolutely nothing inside. (1:52) *Embarcadero, 1000 Van Ness, Sundance Kabuki*. (Harvey) **SF8G**

THE SMITH RAFAEL SCREENS 1969'S SANTO Y BLUE DEMON CONTRA LOS MONSTRUOS AS PART OF A LUCHA LIBRE-THEMED PROGRAM SAT/21.

REP CLOCK

Schedules are for Wed/18-Tue/24 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Periwinkle Cinema: Something Queer," films by Gary Fembot, Austin Young, and Bruce LaBruce, Wed, 8.

BALBOA 3530 Balboa, SF; www.cinemasf.com/balboa. \$15-25. "The Dark Knight Trilogy:" •**Batman Begins** (Nolan, 2005), Thu, 6; **The Dark Knight** (Nolan, 2008), Thu, 9; and **The Dark Knight Rises** (Nolan, 2012), Fri, 12:01am.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. **Dark Shadows** (Burton, 2012), Wed, 2:30, 4:45, 7, 9:15. San Francisco Jewish Film Festival, Thu and July 21-26. For tickets and more information, visit www.sjff.org. •**Zero Hour** (Bartlett, 1957), Fri, 7:30, and **Airplane!** (Abrams and Zucker, 1980), Fri, 9:05.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Beasts of the Southern Wild** (Zeitlin, 2012), call for dates and times. **Bel Ami** (Donnellan and Ormerod, 2012), call for dates and times. **Bernie** (Linklater, 2012), call for dates and times. **Peace, Love and Misunderstanding** (Beresford, 2011), call for dates and times. **Pink Ribbons, Inc.** (Pool, 2011), call for dates and times. **Take This Waltz** (Polley, 2011), call for dates and times. **Dark Horse** (Solondz, 2011), July 20-26, call for times. **The Sleeping Beauty**, performed by the Royal Ballet, London, Tue, 6:30. This event, \$15. "El Santo: Superstar," Sat, 11am. *Lucha libre* film screening and an appearance by wrestler Chicano Flame; presented in conjunction with the Mission Cultural Center for Latino Arts exhibit "La Quebradora: Lucha Libre in Contemporary Mexican Art." This event, free.

"FILM NIGHT IN THE PARK" This week: Creek Park, 451 Sir Francis Drake



Bldv, San Anselmo; www.filmnight.org. Donations accepted. "Steve Prefontaine Film Festival:" •**Without Limits** (Towne, 1998), and **Fire on the Track: The Steve Prefontaine Story** (Lyttle, 1995), Fri, 8; **The Help** (Taylor, 2011), Sat, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Bellissima: Leading Ladies of the Italian Screen:" **Sandra** (Visconti, 1965), Wed, 7; **The Girl with a Suitcase** (Zurlini, 1961), Sat, 6. "The Eternal Poet: Raj Kapoor and the Golden Age of Indian Cinema:" **Barsaat** (1949), Thu, 7; **Aag** (1948), Sat, 8:15. "Cool World:" **My Own Private Idaho** (Van Sant, 1991), Fri, 7; **Foxy Brown** (Hill, 1974), Fri, 9:05; **Blue Velvet** (Lynch, 1986), Sun, 7. "Always for Pleasure: The Films of Les Blank:" **All in This Tea** (Blank and Leibrecht, 2007). Sun, 5.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Beyond the Black Rainbow** (Cosmatos, 2011), Thu, 9. **Crazy Wisdom** (Demetrakas, 2011), Wed-Thu, 7, 8:45. **Fixing the Future**, Wed, 7:30. **Marina Abramovic: The Artist is Present** (Akers, 2011), Thu, 7. **Romantics Anonymous** (Ameries, 2011), July 20-26, 7, 9 (also Sat-Sun, 2, 4). "The

Beauty of the Real: A Celebration of Contemporary French Actresses," July 20-26. Check website for programming details.

SF FILM SOCIETY CINEMA 1746 Post, SF. \$10-11. **The Story of Film: An Odyssey, Part Eight: Cinema Today and the Future** (Cousins, 2011), Sat, noon. British TV series. **Ballplayer: Pelotero** (Finkel, Martin, and Paley, 2011), Wed, 5, 9; Thu, 1. **Bonsái** (Jiménez, 2011), Wed-Thu, 3 (also Wed, 7). **A Burning Hot Summer** (Garrel, 2011), July 20-26, 3, 5, 7, 9. **Dark Horse** (Solondz, 2011), Thu, 9. With Todd Solondz in person.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$7 donation. "Vortex Beach:" •**Beach Ball** (Weinrib, 1965), Sun, 7, and **The Last House on the Beach** (Prosperi, 1978), Sun, 9.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Documentaries By Ai Weiwei:" •**Ordos 100** (2012), and **So Sorry** (2012), Sun, 2. **SF8G**

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DRAMA *A BURNING
HOT SUMMER*
OPENS FRI/20 AT
SF FILM SOCIETY
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The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Film Society Cinema 1746 Post. www.sffs.org

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SF8G**

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Writer/Director TODD SOLONDZ will appear IN PERSON ON FRIDAY, JULY 20 for a Q&A after the 7:35pm show and to introduce the 10:00pm show.

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LEGAL NOTICES

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: June 25, 2012. To Whom It May Concern: The name of the applicant is: Howard St. LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1601 Howard St. San Francisco, CA 94103-2526. Type of License Applied for: 41 – ON-SALE BEER AND WINE – EATING PLACE. PUBLICATION DATE: July 18, 2012. L#100026

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: July 6, 2012. To Whom It May Concern: The name of the applicant is: Deborah Ann Horn. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3188 Mission St. San Francisco, CA 94110-4504. Type of License Applied for: 41 – ON-SALE BEER AND WINE – EATING PLACE. PUBLICATION DATES: July 18, 25, and August 1, 2012. L#100025

NOTICE OF PETITION TO ADMINISTER ES-TATE OF: Katherine Pappas (aka Katherine Rollos. Case number: RP12636554. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Katherine Pappas (aka Katherine Rollos). A Petition for Probate has been filed by: Helen Pavlidis in the Superior Court of California, County of ALAMEDA. The Petition for Probate requests that Helen Pavlidis be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A hearing on the petition will be held in this court Superior Court of California, County of Alameda, 2120 Martin Luther King Jr. Way, Berkeley, CA 94704 as follows: August 13, 2012, Probate Department, Time: 9:30am, Room 201. Endorsed Filed, Alameda County Superior Court of California on May 31, 2011 by L. Dotson, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Petitioner: Helen Pavlidis 402 West Broadway, Suite 400 San Diego, CA 92101. TELE: 619-333-8409. #100024. Publication dates: July 18, 25, and August 1, 2012

NOTICE OF TRUSTEES SALE Trustee Sale No. 12CA00117-1 Order No. 37165-16 APN: 2973-024 YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 12/15/2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On July 17, 2012 at 02:00 PM, RSM&A Foreclosure Services, LLC as the duly appointed Trustee under and pursuant to Deed of Trust Recorded December 27, 2006 as Document Number: 2006-1304379-00 of official records in the Office of the Recorder of San Francisco County, California, executed by: GIOVANNA ROVETTI, AN UNMARRIED WOMAN as Trustor, Mortgage Electronic Registration Systems, Inc., as nominee for First Magnus Financial Corporation, an Arizona Corporation, as Beneficiary, WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH (payable at time of sale in lawful money of the United States, by cash, a cashier's check drawn by a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state) at the following location: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, all right, title and interest conveyed to and now held by it under said Deed of Trust in the property situated in said County, California describing the land therein: Legal description as more fully described in said deed of trust. The property heretofore described is being sold *as is*. The street address and other common designation, if any, of the real property described above is purported to be: 45 MIRALOMA DRIVE, San Francisco, CA 94127. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by said Deed of Trust, with interest thereon, as provided in said note(s), advances, if any, under the terms of the Deed of Trust, estimated fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust, to-wit: \$1,147,412.69 (Estimated*) *Accrued interest and additional advances, if any, will increase this figure prior to sale. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, you may call (714) 277-4845 or visit this Internet Web Site www.usa-foreclosure.com, using the file number, 12CA00117-1, assigned to this case. Information about postponements that are very short duration or that occur close in time to the scheduled sale may not be immediately reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. The beneficiary under said Deed of Trust heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is

located and more than three months have elapsed since such recordation. Date: 06/25/2012 RSM&A Foreclosures Services, LLC 15165 Ventura Boulevard, Suite 330 Sherman Oaks, CA 91403 805-804-5616 For specific information on sales including bid amounts call (714) 277-4845. Magdalena Berkowska, Authorized Agent of RSM&A Foreclosures Services, LLC FEI#1045.01626 07/04/2012, 07/11/2012, 07/18/2012 NOTICE OF TRUSTEE'S SALE TS No. 12-0027684 Title Order No. 120112273 APN No. 31-5329-029-01 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 03/14/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by MARIO REYES, dated 03/14/2007 and recorded 3/21/2007, as Instrument No. 2007-1355710-00, in Book J352, Page 0020, of Official Records in the office of the County Recorder of San Francisco County, State of California, will sell on 07/27/2012 at 2:00PM, At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue, San Francisco at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 1869 PALOU AVENUE, SAN FRANCISCO, CA, 94124. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$536,665.32. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. If required by the provisions of section 2923.5 of the California Civil Code, the declaration from the mortgagee, beneficiary or authorized agent is attached to the Notice of Trustee's Sale duly recorded with the appropriate County Recorder's Office. NOTICE TO POTENTIAL BIDDERS If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on a property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, you may call (714) 277-4845 or visit this Internet Web Site www.usa-foreclosure.com, using the file number, 12CA00117-1, assigned to this case. Information about postponements that are very short duration or that occur close in time to the scheduled sale may not be immediately reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. The beneficiary under said Deed of Trust heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is

located and more than three months have elapsed since such recordation. Date: 06/25/2012 RSM&A Foreclosures Services, LLC 15165 Ventura Boulevard, Suite 330 Sherman Oaks, CA 91403 805-804-5616 For specific information on sales including bid amounts call (714) 277-4845. Magdalena Berkowska, Authorized Agent of RSM&A Foreclosures Services, LLC FEI#1045.01626 07/04/2012, 07/11/2012, 07/18/2012 NOTICE OF TRUSTEE'S SALE TS No. 12-0027684 Title Order No. 120112273 APN No. 31-5329-029-01 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 03/14/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by MARIO REYES, dated 03/14/2007 and recorded 3/21/2007, as Instrument No. 2007-1355710-00, in Book J352, Page 0020, of Official Records in the office of the County Recorder of San Francisco County, State of California, will sell on 07/27/2012 at 2:00PM, At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue, San Francisco at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 1869 PALOU AVENUE, SAN FRANCISCO, CA, 94124. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$536,665.32. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. If required by the provisions of section 2923.5 of the California Civil Code, the declaration from the mortgagee, beneficiary or authorized agent is attached to the Notice of Trustee's Sale duly recorded with the appropriate County Recorder's Office. NOTICE TO POTENTIAL BIDDERS If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on a property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the

rescheduled time and date for the sale of this property, you may call 1-800-281-8219 or visit this Internet Web site www.recontrustco.com, using the file number assigned to this case 12-0027684. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone/Sale Information: (800) 281-8219 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. FEI # 1006.161397 7/04, 7/11, 7/18/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548721. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF ROBERT MARTIN DANFORTH for change of name. TO ALL INTERESTED PERSONS: PetitionerROBERT MARTIN DANFORTH filed a petition with this court for a decree changing names as follows: Present Name ROBERT MARTIN DANFORTH. Proposed Name:OLIVIA MARTINE DANFORTH. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: SEPTEMBER 6, 2012. Time: 9:00 AM room – 514. Signed by Donald Sullivan, Presiding Judge on JUNE 24, 2012. Endorsed Filed San Francisco County Superior Court on JUNE 12, 2012, by Dennis Toyama, Deputy Clerk. PUBLICATION DATES: JULY 4, 11, 18, 25, 2012. L#100016

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548752. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Anna Kristen Schenker for change of name. TO ALL INTERESTED PERSONS: Petitioner Anna Kristen Schenker filed a petition with this court for a decree changing names as follows: Present Name Anna Kristen Schenker. Proposed Name: Anna Kristen Lea Metcalf. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 28, 2012. Time: 9:00 AM Room – 514. Signed by Donald Sullivan, Presiding Judge on June 26, 2012. Endorsed Filed San Francisco County Superior Court on June 26, 2012, by Deborah Stepp, Deputy Clerk. Publication July 4, 11, 18, 25, 2012. L#113616

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548765. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of JUNG PAULINE LEE for change of name. TO ALL INTERESTED PERSONS: PetitionerJUNG PAULINE LEE filed a petition with this court for a decree changing names as

follows: Present Name JUNG PAULINE LEE. Proposed Name: PAULINE JUNG-HWA HUNG. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: SEPTEMBER 6, 2012. Time: 9:00 AM room – 514. Signed by Donald Sullivan, Presiding Judge on JULY 2, 2012. PUBLICATION DATES: JULY 11, 18, 25, AND AUGUST 1, 2012. L#100021

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548766. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of JUI-LIN HUNG for change of name. TO ALL INTERESTED PERSONS: PetitionerJUI-LIN HUNG filed a petition with this court for a decree changing names as follows: Present Name JUI-LIN HUNG. Proposed Name: JAY JULIN HUNG. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: SEPTEMBER 6, 2012. Time: 9:00 AM room – 514. Signed by Donald Sullivan, Presiding Judge on JULY 2, 2012. PUBLICATION DATES: JULY 11, 18, 25, AND AUGUST 1, 2012. L#100022

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: JD97-3188. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF GARY A. GONZALEZ, ON BEHALF OF MINOR, FLOYD PIERRE HOUGHTON for change of name. TO ALL INTERESTED PERSONS: Petitioner GARY A. GONZALEZ, ON BEHALF OF MINOR, FLOYD PIERRE HOUGHTON filed a petition with this court for a decree changing names as follows: Present Name FLOYD PIERRE INYANG. Proposed Name: FLOYD PIERRE HOUGHTON. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: AUGUST 6, 2012. Time: 9:00 AM ROOM – 406. Signed by LINDA COLFAX, Presiding Judge on JUNE 15, 2012. PUBLICATION DATES: JULY 11, 18, 25, AND AUGUST 1, 2012. L#100018

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: JULY 10, 2012. To Whom It May Concern: The name of the applicant is: HAMADAYA, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1819 MARKET ST., SAN FRANCISCO, CA 94103. Type of License Applied for: 41 – ON-SALE BEER AND WINE – EATING PLACE PUBLICATION DATE: JULY 18, 2012. L#100027

ALL PATIENTS AND FORMER PATIENTS OF GOLDEN GATE COMMUNITY HEALTH, formerly known as PLANNED PARENTHOOD GOLDEN GATE

RE: Golden Gate Community Health, Case No. 11-31703 DM U. S. Bankruptcy Court, N.D.CA

YOU ARE HEREBY NOTIFIED that Golden Gate Community Health, formerly known as Planned Parenthood Golden Gate (collectively "GGCH") ceased its operations on February 28, 2011 and filed for bankruptcy on May 2, 2011. GGCH operated health centers at the following locations: (a) 815 Eddy Street, San Francisco, CA; (b) 2211 Palm Avenue, San Mateo, CA; (c) 2 H Street, San Rafael, CA; (d) 482 West MacArthur Boulevard, Oakland, CA; (e) Eastmont Mall, 7200 Bancroft Avenue, Suite 210, Oakland, CA; (f) 1370 Medical Center Drive, Rohnert Park, CA; (g) 1866 B Street, Hayward, CA; (h) 1230 Hopkins Avenue, Redwood City, CA; (i) Good Samaritan Health Center, 1294 Potrero Avenue, San Francisco, CA; and (j) Novato Youth Center, 1767 Grant Avenue, Novato, CA.

IF YOU WERE a GGCH PATIENT, you or your current health care provider may request a copy of your medical records by submitting a written request for your medical records. You may download an Authorization for Release of Medical Records ("ARMR") from GGCH at www.ggch2012.com. Please submit the completed, signed ARMR to GGCH-Patient Records at:

GGCH-Patient Records
2370 Market Street, PMB 502
San Francisco, CA 94114

-or- Fax: (415) 373-4466 -or- Email: ggch2012@gmail.com

Please read and fill out the form carefully. If you have any questions, please contact us via email at ggch2012@gmail.com or telephone (415) 518-5716.

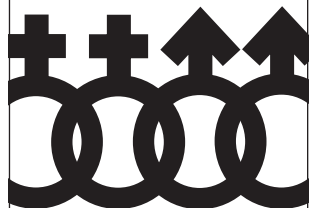
IF YOU DO NOT REQUEST A COPY OF YOUR PATIENT RECORDS ON OR BEFORE AUGUST 31, 2013, GGCH will request that the United States Department of Health and Human Services and the California Department of Health and Human Services take possession of your medical records. However, these agencies are not obligated to do so and you should not assume that they will. If these agencies decline to take possession of and responsibility for the records, the patient medical records will be destroyed, pursuant to Order of the Bankruptcy Court.

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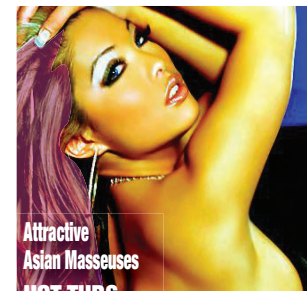


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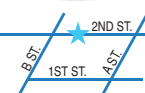


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